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# AMERICAN *Cinematographer*

★ THE MOTION PICTURE CAMERA MAGAZINE ★

*In This Issue...*

**Nude But Not Lewd**

**Post-War Dream Camera**



**September  
1943**





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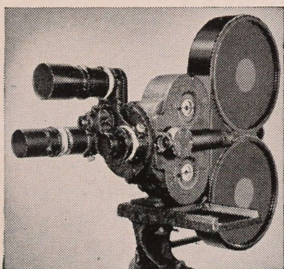
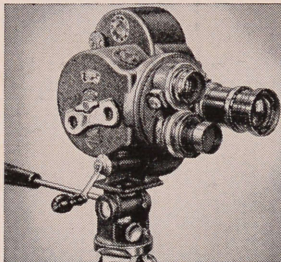
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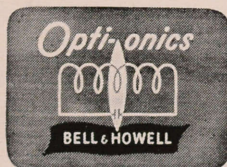
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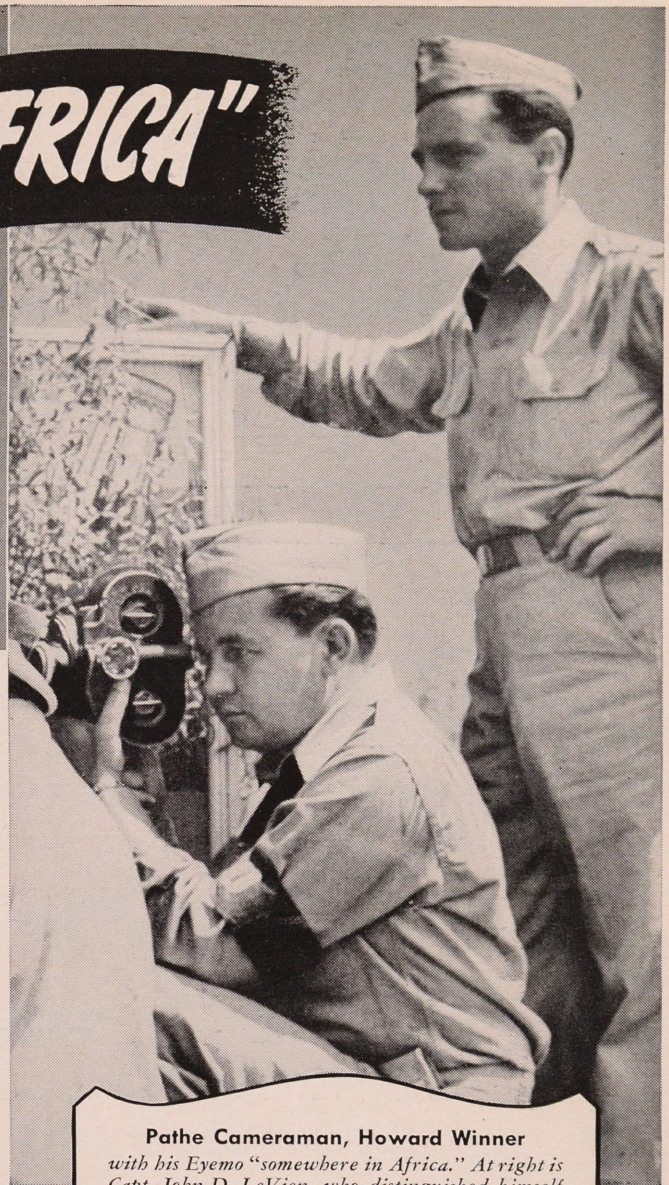
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Pathe Cameraman, Howard Winner with his Eyemo "somewhere in Africa." At right is Capt. John D. LeVien, who distinguished himself in Algeria by leading the 90 troops who captured the Italian Armistice Commission.

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# AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 24

SEPTEMBER, 1943

NO 9

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## The Front Cover

This month's cover is a shot of glamorous Rita Hayworth, Director of Photography, Rudy Mate, and camera crew making Columbia Pictures "Cover Girl". In the picture from left to right are: Miss Hayworth, Rudy Mate, A.S.C., Allen Davey, assistant cameraman, Julian Hilson and Kenneth Hunter, of the Technicolor staff, and Burney Guffey, operative cameraman. Cover photograph made by Ned Scott.

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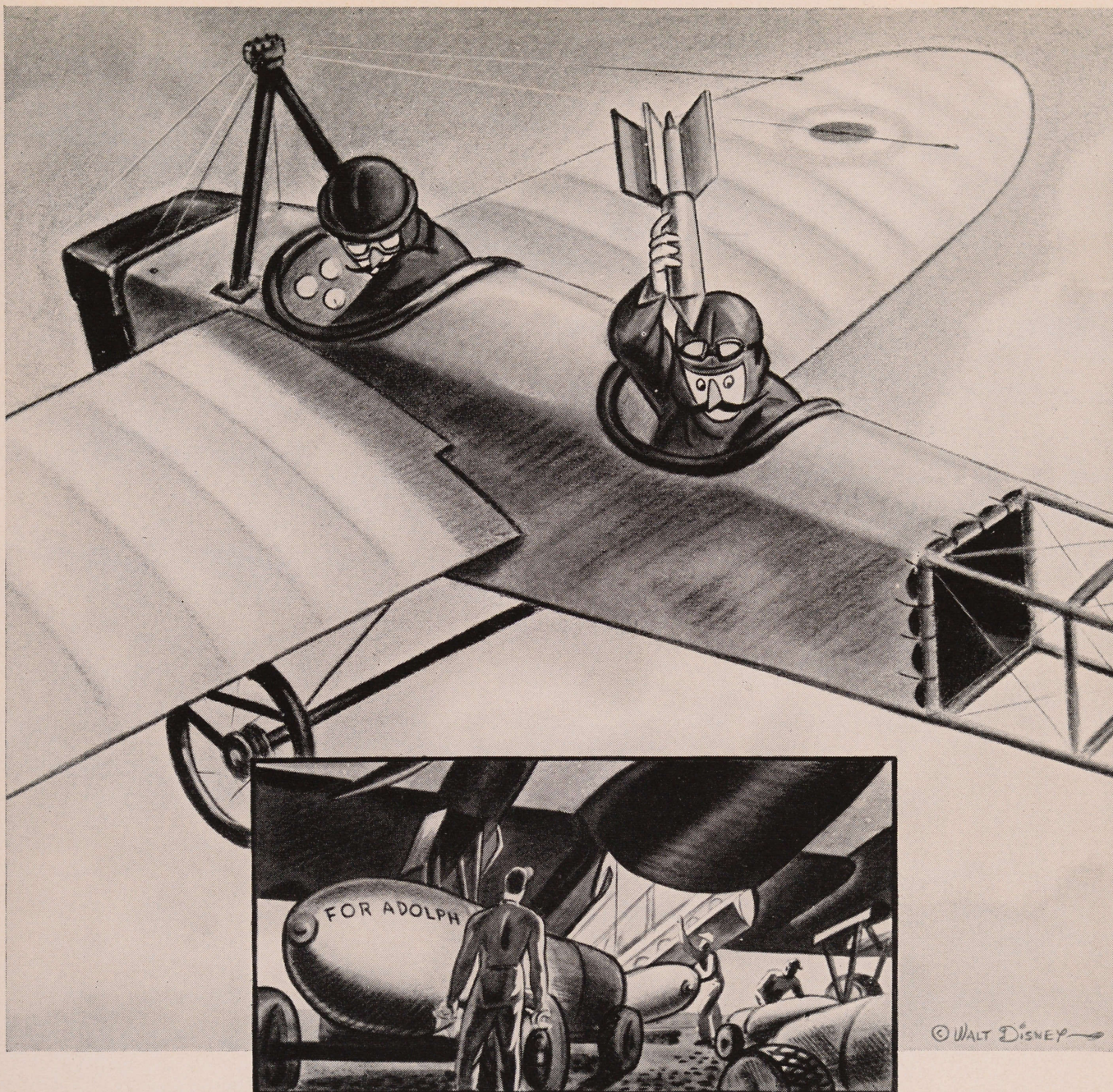


Illustration from Walt Disney's Feature, "VICTORY THROUGH AIR POWER," Major Alexander P. de Seversky's best-selling book.

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## Nude But Not Lewd

By HILDA BLACK

**T**AKE it from pretty-red-haired, glamorous-looking Maurine, there's more to photographing nudes than appears on the surface. As a matter of straight fact, what appears on the surface is usually where all the trouble begins.

Ask any photographer who has made a study of nudes and he'll agree with you.

To begin with, says Maurine, they are the most difficult of any camera studies to photograph. That would be true even were it not for the strict rules of what is "proper" and what "improper" in nude photography.

"Nudes, I suppose," continued Maurine, have fallen into disrepute because there have been so many bad ones. Badly posed, badly executed. The reason for

that is simple: every avid 16mm. fan thinks he is going to be a great cameraman. And he starts thinking in terms of nudes.

"Why does every photographer's thoughts turn that way? I don't know, unless it's because intuitively we all know that there is nothing more beautiful than the human body. We just naturally turn to the most beautiful thing we can think of to photograph.

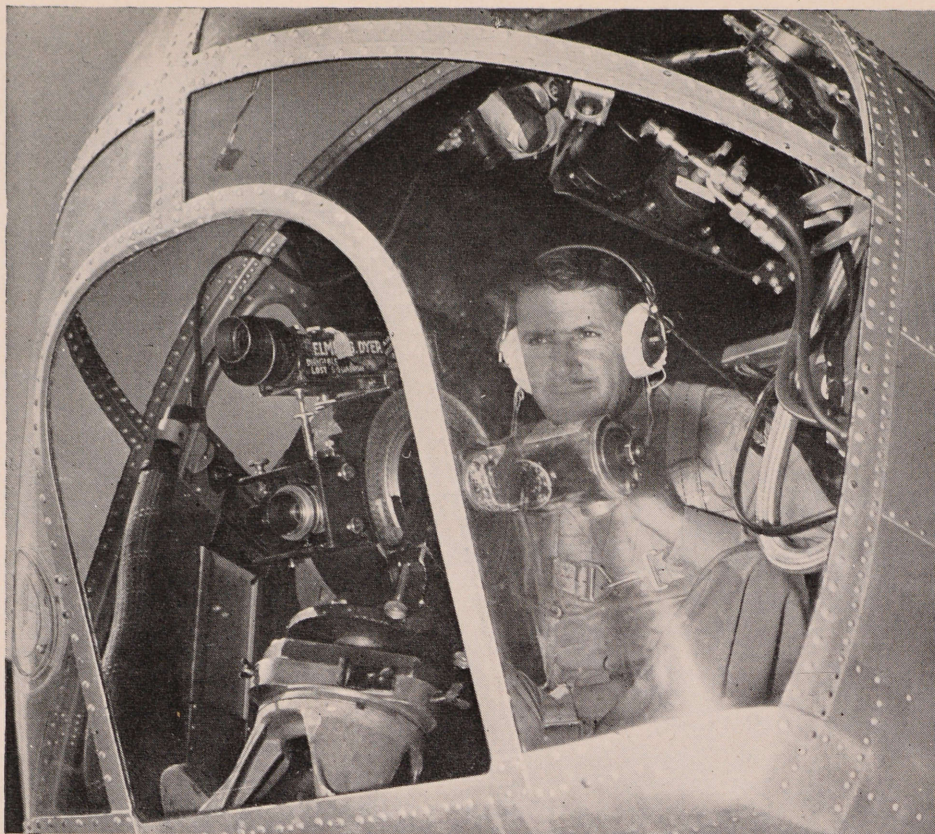
"But does the new camera addict think of the difficulties ahead? He does not. 'Nothing to it,' is usually his attitude. And so, with only the sketchiest knowledge of his subject, the novice sets out to photograph the most intriguing—and most difficult—of all subjects—nudes.

(Continued on Page 338)



Nude study on opposite page took 7 hours to light. Maurine, who made it says it is best she ever did. Top of this page is another Maurine study. And here is picture of Maurine herself. She is one of Hollywood's top portrait photographers.





## Fighting With Film

By HAL HALL

**T**HE business of fighting our enemies in the current global war is not being done entirely with guns and bombs and bayonets. Playing an important part on every battle front and in every bombing mission, motion picture cameramen, many from Hollywood, are marching and flying side by side with fighting men, shooting with film instead of bullets.

Specially trained to carry out their work from the air, one of the most important groups of combat cameramen are those attached to the Army Air Forces. These cameramen have a real job cut out for them, for their's is the job to record on film any and all things that will:

- (1) Aid in saving the lives of our men.
- (2) Expose any and all weaknesses in our planes and machines so that they may be made better.
- (3) Photographing the enemy's war machines so that we may learn their secrets, tactics and modes of operation. It is not necessary to state how much aid this will give our fliers in combatting them.

Training the cameramen for this job is in the hands of a magnificent organization called the Army Air Forces' First Motion Picture Unit, with headquarters at the Hal Roach Studios in Culver City, California. There units of from 20 to 25 cameramen are carefully trained, not only in the mechanics of their job, but undergo a rigid and thorough physical training, to insure their being in peak condition. Their lives will often depend upon their individual stamina and proficiency in the use of small arms. These men must and do possess a high degree of skill and courage.

The Officer in Charge of Aerial Cinematography of the Army Air Forces' First Motion Picture Unit is Major Elmer G. Dyer, long a member of the American Society of Cinematographers and for years one of Hollywood's outstanding cameramen. Some of the most spectacular aerial cinematography that has come to the motion picture screen in the past years has come from Major Dyer's camera. So, when Major Dyer trains a cameraman for aerial work, that man is learning the tricks that it has

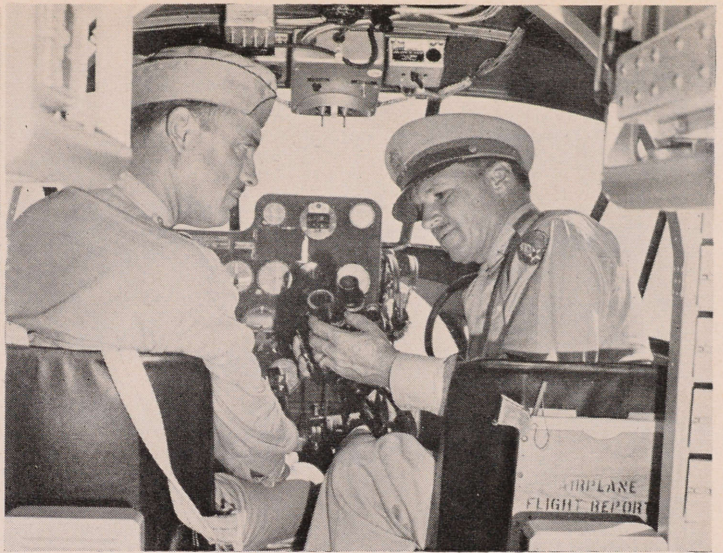
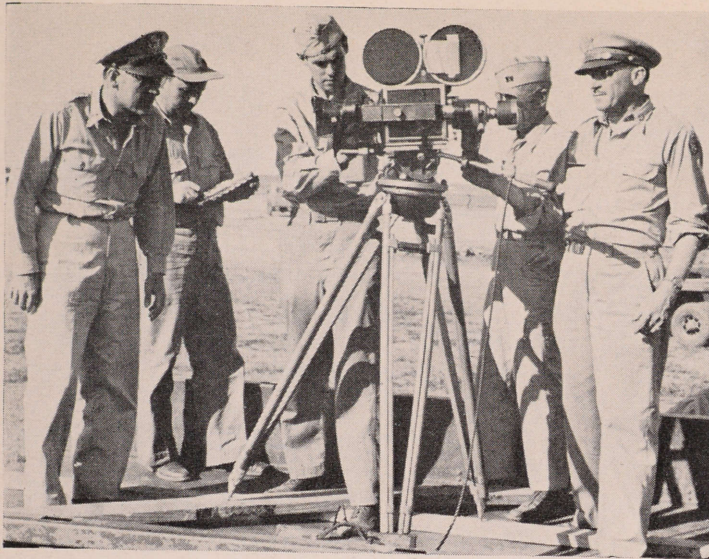
Upper left, Major Elmer Dyer, Officer in Charge of Aerial Cinematography, Army Air Forces First Motion Picture Unit, in ship ready for flight with camera. Top, Lt.-Col. Paul Mantz, Commanding Officer of the Unit. Bottom, Lt.-Col. Owen Crump, in charge of production.

taken Major Dyer many years to acquire.

Perhaps a clarification of the three important jobs of the aerial cameraman mentioned above might be in order. So we quote from information furnished by the Public Relations Officer of the unit.

"In analyzing these three operations it is better to explain them singly. In the work of saving lives, our men fly in combat planes in the thick of the fighting, busy photographing not only the enemy, but our own men and planes as they fight. They photograph our planes as they are hit; they learn the weaknesses, however small they may be. Emphasis is specially placed on these weaknesses, particularly as they affect our combat crews. In one short fight they can learn that more armor plate is needed to protect the crews on certain vulnerable parts of the planes from the





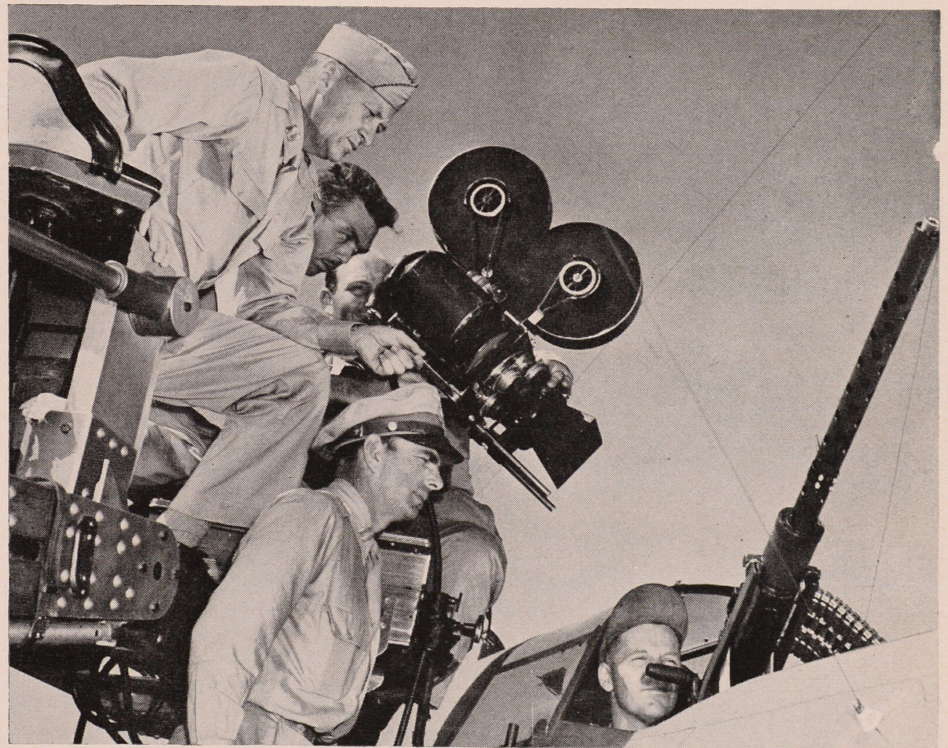
number of wounds, if any, that the crews receive. If they show that more are receiving leg wounds, then armor can be added to prevent this; if body or head wounds, the same thing applies. Films will show just how long pilots can fly at peak effort before too much nervous tension sets in, or he becomes too tired to do his best. The figures showing that we lose but one plane to five or more of the enemy's losses bear out the facts of our superiority. We mean to keep it thus.

"In exposing the operations of the enemy we further aid in defeating them. As an example, it might take one pilot or gunner from ten to twenty bursts of fire to bring down one plane, while another plane goes down from one burst. In the thick of the fight the gunner hasn't time to notice just what vulnerable spot he hit to bring the plane down. All he knows is that he hit it. But when recorded on film, our men can easily see what happened and the next time will know a particularly vulnerable spot to aim for. This has happened more than once and will happen again. And when this applies in reverse to our own planes, we take steps to prevent it happening again. And not only do our units fight in the air, but also on the ground, doing the same thing for the ground forces.

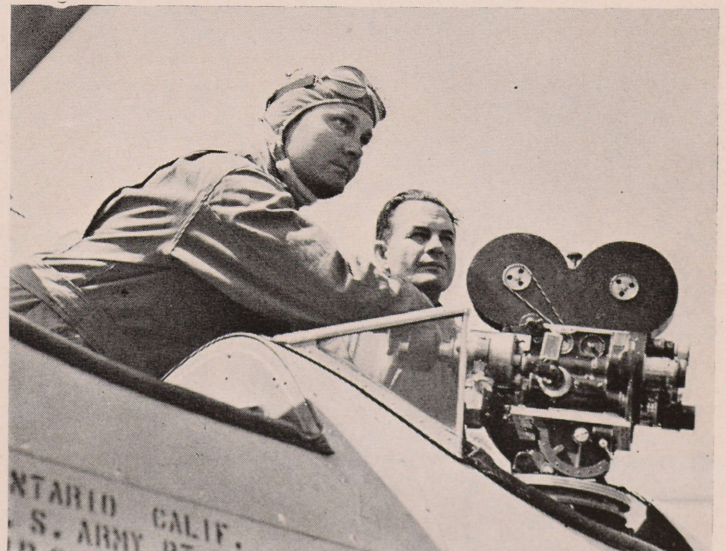
"Some people may think that being in the Motion Picture Unit of the Air Forces is just a soft berth for the duration. Such is not the case. The men in this unit realize that as soon as they are ready for it they will see overseas action. For they are needed badly. And as training goes, they undergo a great deal more than the average, for they have to double in brass. They are thoroughly trained in the firearms they will come in contact with. Rifles, revolvers, sub-machine guns and anti-aircraft guns. They can take them apart and put them together again, in addition to being experts at firing them, and feel equally at home in their gas masks. Each man is also given a thorough course in Judo.

"In addition, these men are equally proficient behind the camera and with

(Continued on Page 346)



Upper left, Major Dyer and technical staff. L. to R., Lieut. F. H. Nolte, Pfc. D. B. Dickerson, Cpl. A. B. Canfield, Captain O. S. Lovering, Director, and Major Dyer, preparing for ground aerial shots. Upper right, Major F. L. Clarke, pilot, discusses problems with Major Dyer. Center right, Capt. Gilbert Warrenton supervising photographing of aerial machine gun in action. Standing below him is Captain Richard Mayberry. Bottom, Lieut. T. E. Tutwiler, cameraman, and Lieut. Russ Saunders, director, await take-off orders. All photos from Army Air Forces.







## Hollywood and Minorities

By PETER FURST

THE movie industry has come in for plenty of kicking around, slander, hitting below the belt and distorted accusations, all undeserved, from such sources as the Chicago Tribune, the New York Daily News, isolationists in Congress, some movie columnists and a very few disgruntled members of the industry itself. Usually their reasons were Hollywood's alleged "interventionist propaganda," and general liberal policies. Only recently, Hollywood was visited by a young lady reporter from a Chicago paper. She may not have found much evidence of "communism" among our producers, but she must have been supplied with plenty of dirt by the wrong people, because the series of "exposés" she wrote were among the nastiest pieces of mud-slinging this writer has seen in a long, long time. Reading those pieces, one would think that none of us correspondents have a nose for real news, because none of us somehow seem to be able to get on any of those wild things the Chicago paper and its hirelings would have us believe go on in the world's movie capital.

Judging from all these violent outbursts on the part of these groups, one would think that Hollywood is a liberal's

paradise. To tell the truth, Hollywood, at least since the beginning of this war, has not given liberals too much cause for complaint. Our movies may not have said all they might have or could have said, but at least they didn't play ball with "the wrong side" either. On the contrary, in a good many cases, Hollywood has tried to show the way, only to be frustrated in its attempts by official or unofficial censorship, such as the State Department or religious groups, to which Hollywood is still very susceptible.

The one legitimate complaint liberals have had against the movie industry, however, is the question of the treatment of minorities in films. This article is not written with the intent to criticize without giving a fair trial to everyone. It is not written as a pure condemnation of those who have not seen fit to recognize the Negro on the screen as what he really is, an American who is working for victory. Neither, however, is it intended to be a defense of the appeasement policy, nor does this writer necessarily endorse all of the methods used by those who want to see the Negro get a new deal on the screen.

Because, while there has been much too much delay, there has also been action.

There have been many set backs, but also there have been advances. There have been disappointments, yes, but we have also found much cause for rejoicing. We have come a long, long way since D. W. Griffith's "Birth of a Nation," in 1914, which caused riots and disturbances all over the nation because it showed the Negro as a terrorist. We've had a "Gone with the Wind" which showed the Negro as a dull, plodding servant without ambitions or desires of his own, but then again, we have had Warners' "In This Our Life," with its beautiful portrayal of a young Negro who wanted to become a lawyer because that is the best way for him to fight discrimination. And only recently we have had pictures like "The Ox-Bow Incident" with its indictment of lynching and its portrayal of a colored preacher, and Columbia's "Sahara," with Humphry Bogart and Rex Ingram, the colored actor, but more about this later.

Of course, there are other minorities who have raised their heads in protest against their screen treatment. The Russians, the Latin Americans, the Chinese, the Filipinos, all have come in for their share of cinematic slurring. Today's problem, however, is the Negro. There are thirteen million Negroes in the United States, hundreds of thousands in the armed forces and behind the work benches of the war factories. Lena Horne, the colored singer and actress, star of "Stormy Weather," has this to say about the problem of the portrayal of the colored man on the screen as practiced by most of our studios:

"We are not asking for any special favors for the Negro performers. But why always cast them as superstitious,





Top opposite page, scene from "Somewhere in Sahara." Upper left this page, Rex Ingram and J. Carroll Naish in a scene from the same picture. Top, right, Humphrey Bogart, as a Yankee tank commander, and Pat O'Moore wait for the oncoming Nazis. Center, Naish watches disappearing tank that failed to take him to safety. Bottom, Naish becomes Ingram's pack mule.

cringing, singing, dancing, carefree, crap-shooting characters? That is both distasteful and untrue and helps further anti-Negro propaganda.

"All we ask is that the Negro is portrayed as a normal person, with normal emotions, ambitions, and desires. Let's see the Negro as a worker at a union meeting, a voter at the polls, as a civil service worker or an elected official. Perhaps I am being naive when I voice such desires. Perhaps these things will never be straightened out on the screen itself but will have to wait until these problems are solved in real life."

Some people don't think Miss Horne is so very naive when she voices these opinions. There's one group in Hollywood that looks toward the all-Negro film for salvation. There you show the great talents of the colored entertainers, you accustom people to seeing Negroes on the screen. A person who has seen "Stormy Weather" or "Cabin in the Sky" might conceivably more readily accept a colored person when he appears among white people on the screen other than as a servant. That may be true and this group has many followers even among the colored screen actors.

No story on Hollywood's treatment of the Negro would be complete, however, without some praise where praise is due. And praise is certainly due in the case of Columbia's "Sahara." This picture is Hollywood's worthiest effort to date so far as the Negro on the screen is concerned. This is at last a picture that comes up to all expectations and has already been duly recognized in such liberal publications as the newspaper PM in New York and in Negro newspapers all over the country.

"Sahara" is the story of an American tank commanded by Humphry Bogart in the North African desert during the

battle against the Nazi Afrika Corps. Rex Ingram, the distinguished Negro character actor, plays the part of a British Sudanese sergeant who is picked up by the tank, together with his Italian prisoner of war, portrayed by J. Carroll Naish who has played more nationalities on the screen than anyone else in Hollywood. Ingram, who knows the desert and its treachery is made a full-fledged member of the crew, already composed of Americans, Australians and Englishmen. Even the Italian is taken along, despite the lack of water. Ingram, the Negro, is accepted as a complete equal by everyone including an American Southerner, played by Bruce Bennett. During the tank's wanderings across the desert there is an attack by a Nazi Messerschmitt which is shot down by the tank's guns. The pilot is saved and taken prisoner by Bogart who orders Ingram to search him. The Nazi protests vehemently.

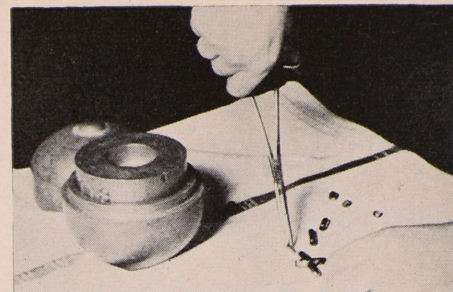
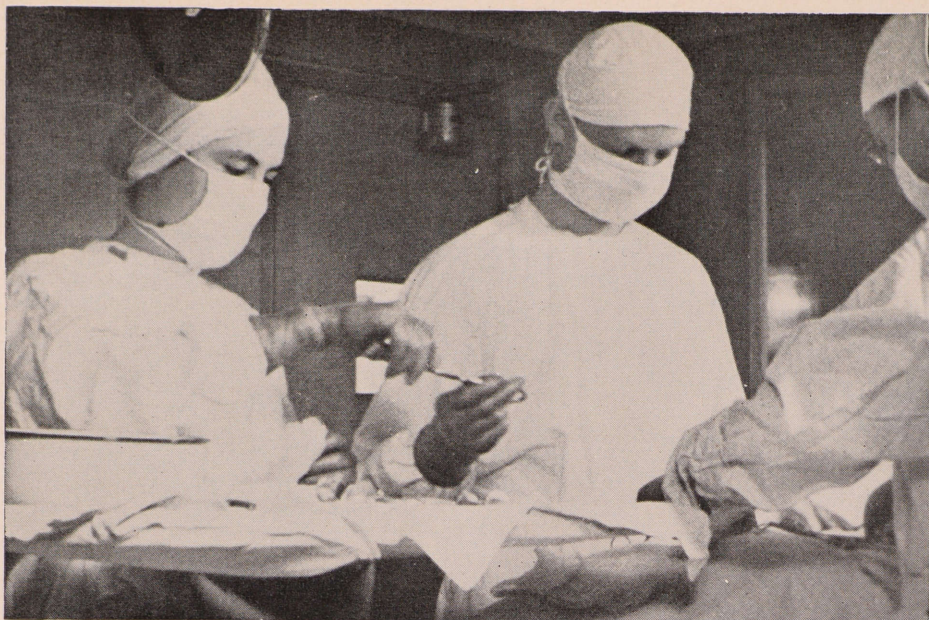
"No Negro is good enough to touch an Aryan," he explodes. But Sergeant Bogart knows a truly democratic answer to that one:

"Search him," he says, "your forefathers were Pharaohs when his were still roaming the jungles of Europe. We don't believe in his kind of racial superiority." When the tank finally reaches a lone Berber well in the desert, Bennett the Texan, and Ingram the Negro, climb down in search of water. In the depth of the well, surrounded by the Fascist enemy, they discover they can be friends. "I guess we have a lot to learn from each other," says Bennett. Ingram is later killed in an attempt to get water for the others during a Nazi attack.

Those are the kind of pictures all those interested in real unity want to see on the screen today. What is needed on the screen is a much clearer understanding

(Continued on Page 347)





## Iowa's Health In 16mm.

By D. H. BONNIE\* and W. H. SCHULTZ\*\*

**T**IME was when borrowers of the Iowa state health department's 16mm. library were satisfied to show whatever pictures were included on the film list. But not now.

These days, if they don't see what they want, they ask the department to produce a picture on the specific subject in which they are interested.

A case in point is that of the woman who telephoned this spring and asked for a film on smallpox to be shown on an undetermined but approximate date next winter. Undaunted when informed that the department does not have such a picture, she said:

"I know, but I've heard that you make your own pictures. Can't you make one on smallpox?"

She was told that the film could and would be made (it's needed anyway), but her picture will have to wait until previous requests are met. Ahead of it on the production schedule are a picture on cancer, now nearing completion, and a story about emergency medical care in flood disasters. Fighting for position are two additional requests, one on home sanitation and housing, the other on restaurant sanitation.

What started out modestly enough three years ago with a magazine Cine Kodak and a theory that Iowa faces and places would increase the demand for health films has become one of the department's leading educational activities. The only casualty has been the

magazine Kodak, but in its stead has come a Cine Kodak Special and with it the equipment to make sound pictures from raw film to release prints.

In the toddling period, when the magazine camera was in use, the department's part in the film was limited to writing, shooting and editing. Recording and printing were done outside. Those were the "proving" days and the first film was the experiment which had to justify the entire program.

The picture, which was a story of the place of milk in nutrition, took hold (in spite of its imperfections) with the characteristically strong grip of a healthy infant. Entitled "Modern Magic" and made in color, the film since has had wide distribution in Iowa and various other states have been sold copies at cost.

That was the beginning and it came quite easily. From then on the program sprouted upwards like a growing boy, but it was not without growing pains. First of these was the demand for films themselves. After the original picture, not a few of the department's division heads decided they would like to have their own films, too. Requests came so quickly and were so many and varied that a compromise had to be reached.

The following picture, which by chance had been suggested at about the same time by someone outside the office, filled the breach. It was a motion picture description of the purposes and work of the health department, including thumb-nail moving portraits of each division.

At this stage the Cine Kodak Special came along. The solutions it provided

to problems which arose with its predecessor are obvious. Varying frame lines were eliminated; dissolves, fades and other trick effects made possible with the new camera gave rise to smoother transitions and more cohesive stories.

The camera, however, was the least of the problems, though probably the first. Sound was the big thing on the limited budget available and was the largest single expenditure on the milk film. It was apparent that the budget wouldn't stand many blasts such as it took for the 35mm. reduction which was used. With the advance demand for pictures already laid down, it was decided that if the money could be raised it would be cheaper in the long run to purchase a 16mm. recorder than to go on with reductions.

The money was provided with less argument than was anticipated, indicating how well the first film had proved itself. An Auricon recorder with synchronous camera motor was purchased but it was to be some time before lip synchronized sound would be attempted.

As no projector with a synchronous motor was available, some way had to be developed to synchronize offstage narration with the picture. This was solved by making a new face for an electric clock and dividing it into 36 places to coincide with the sound speed of film. The scenes are measured and the narrator's script is marked with the corresponding numbers on the clock. The narrator, usually obtained from local radio stations, either reads on cue from someone else, according to the clock numbers on the recording script, or by watching the clock himself. Before recording the narrator sees the film several times to familiarize himself with the action.

After recording the sound negative is checked by running through a sound projector but without going through the picture aperture. Extreme care is taken to prevent damage to the sound negative, further reason why the picture aperture is dodged. As the film goes over the sound drum, the machine is stopped at the beginning of each scene and the corresponding clock number is written with ink on the film.

Previously, of course, the entire picture has been edited and the scenes cut to the required footage. Then comes the final synchronizing of the sound against the picture. With the two spools taped

\* Photographer.

\*\* Public Relations Director, Iowa State Department of Health.





together on the rewind to insure even takeup of both films, the sound track and pictures are run together over the sprockets of the measuring device. This locks the films together and the numbers marked on the sound track are checked against the scenes. If further cutting is necessary, it is quite simple to know where it should come.

The Iowa health department has its main offices in a house which once was the governor's mansion. About the only space left for a sound room after this program was started was in the attic. Two rooms, a recording room, 8x10, and a control room, 6x10, were built. Enough space was allowed in the control room for two dual turntables for music, one disc recorder, a niche in the walls for a projector to show films through the dividing glass window into the recording room which is also used for previews, and a bench for the film recording equipment.

The sound room, because of its small size, is far from ideal acoustically but it is serviceable. Though it was deadened with Celotex, rock wool and an air space, there were echoes at first. This was overcome by draping monk's cloth over two of the walls.

At the outset of the program and until war came, reversal film was used for the original photography. When the war hit it was next to impossible to buy reversal stock, tests were run on negative film. It was found that the results were better than had been earlier obtained by reversal process and even more gratifying was the fact that it was cheaper and possible to do the developing and printing in the department. A further savings was made in turn, as a result of this change, because work prints could be made from odds and ends of film edit-

ing, thus protecting the negative from undue handling.

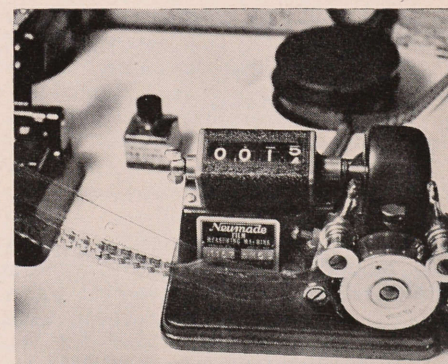
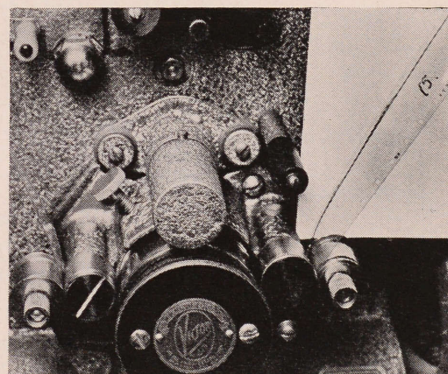
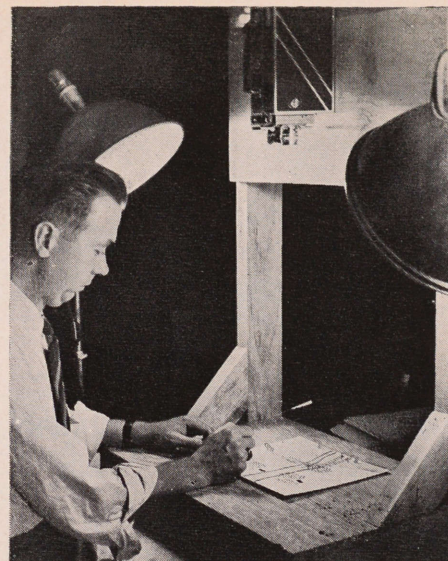
Past experience with negative film in days long gone by was discouraging, but with the recent developments in film emulsions and developing agents surprisingly good results are obtainable now. Diamine glycin developer is used and while this developer requires more exposure, it has been found that an increase in exposure of one lens stop compensates for the difference. The grain is just as fine as reversal film of the same speed. When prints are made on fine grain release positive, there is little loss of quality.

Two printers are used—for the pictures a step printer converted from a Model A Eastman projector and for the sound a printing head of an old continuous printer mounted on the frame of an obsolete 35mm. projector. The 35mm. sprockets have been replaced by 16mm. sprockets with an extra takeup added.

Esthetically the sound printer doesn't have much in its favor, but the important thing is that it does the work and has taken the film program a long distance. Offstage narration was employed exclusively on the second film completed—the one which describes the department—and also was used on the next four films produced.

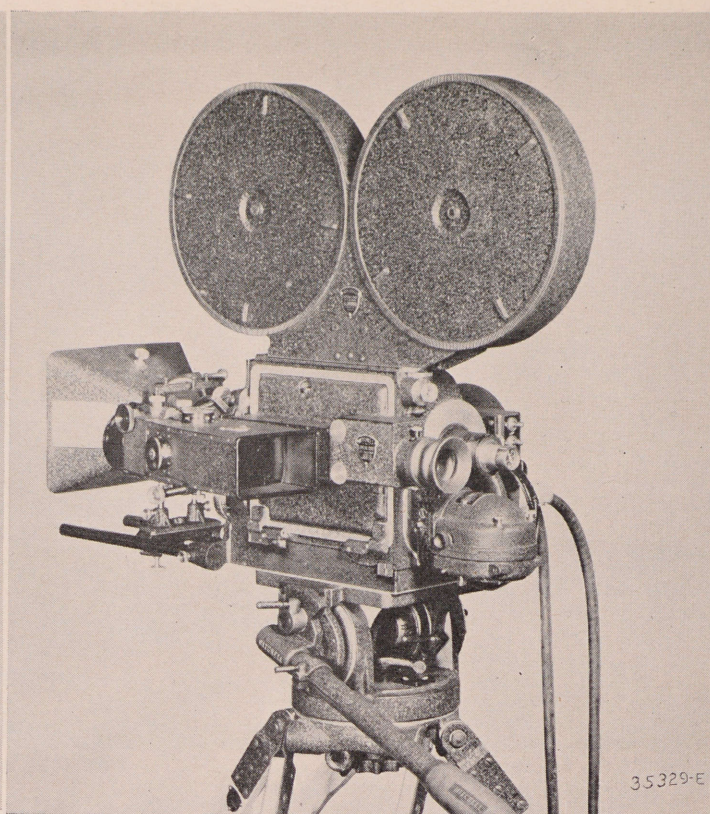
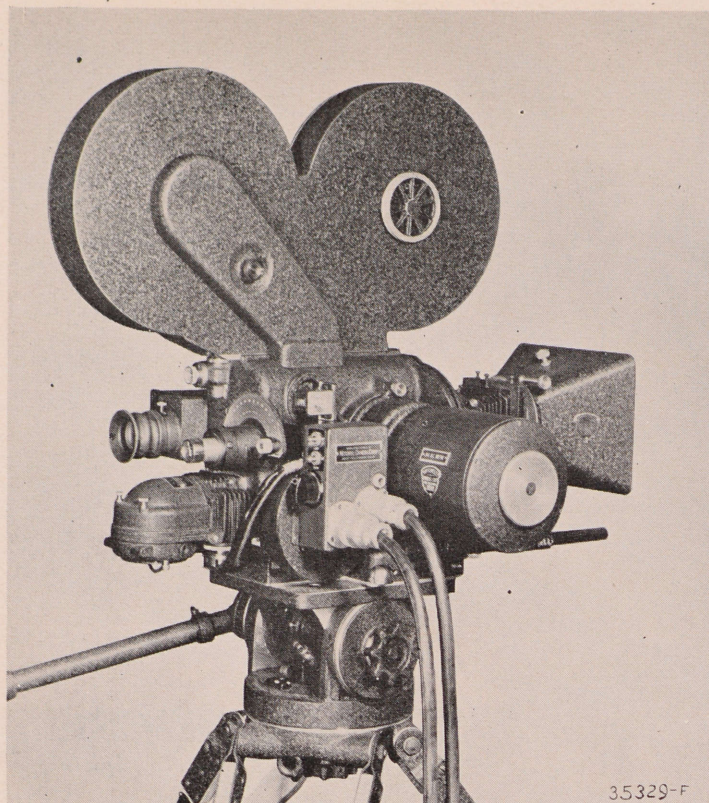
Following the second effort, which was entitled "For Iowa's Health," came in relatively quick succession, "Eyes for Safety," a color film on supervised safety and health in swimming; "Wells, Health and Wealth," a color film on sanitation of private wells which in six months moved to the top of the list in

(Continued on Page 334)



Opposite page, left, is scene from the Iowa health film. Right is illustration showing "bomb" used for safe storage of radium capsules. Upper left, this page, Iowa Health Commissioner, Walter L. Bierring, M.D., demonstrates method used to record his voice for the health film. D. H. Bonine operates recording controls. Top right, W. H. Schultz registers Kodakoid drawing for animated scene in Iowa cancer film. Right, center, synchronization marks for Iowa health film are marked with ink on film. Sync number is written in before next scene is run. Bottom, in final synchronization sound track and picture are run together and checked.





Two views of the new Mitchell camera.

# Mitchell 35 mm Single System Sound Camera

By E. J. TIFFANY\*

ONE of the revolutionary new photographic developments which will be available to the motion picture industry at the close of the present global war has just been announced by the Mitchell Camera Corporation. It is a new 35mm. single system sound motion picture camera, now available only to the needs of war.

This outstanding single system camera was developed two years ago with the sole purpose in mind of producing a camera of the highest quality, containing both sound and pictures for newsreels, travelogues, commercial advertising and educational purposes.

Since the entry of the United States into the war this camera has been in great demand by various departments of the Government. With it, it is now possible with one compact unit to photograph the record high quality sound all in one complete unit. The entire unit, with camera, camera case, friction head and case, and tripod is extremely light weight.

The camera in addition to the stand-

ard focus tube, filter slide, veeder counter, buckle trip, revolving four-lens turret and shutter opening of 175°, has the silent Mitchell compensating link movement and a recording impedance drum. The film threading is comparable to any sound camera or recorder. A 24-volt or 12-volt motor can be mounted on the side of the camera. These are controlled by a rheostat to take care of any variation in battery voltage.

The standard 110-volt variable speed Mitchell motor can also be used on the camera. A tachometer is mounted on the rear of the camera. The combination matte box and sunshade with pola screen holder, bellows, three-inch filter gauze holder, is capable of handling a 24mm. lens. An opening on the side of the sunshade permits the finder to be installed close to the lens to reduce the parallax of the finder and to permit a close object as well as a distant object to remain in the field of the finder mattes without making any adjustments. The standard Mitchell magazines, friction head, and tripod can be used with the camera.

An erect image view finder with adjustable built-in mattes is mounted on the

upper left-hand corner of the camera on a support bracket, and is equipped with an adjustable screw to permit the finder to be set in any position. A new feature of this finder is the type of mounting which permits the finder to be quickly lifted upward to permit the door to be opened for threading the camera. After threading, the finder is returned to the photographing position without any adjustments. This is done by releasing the lock lever which enables the finder to be swung in an upward position and automatically locked. By releasing the lock lever the finder automatically returns to its normal photographing position.

Another new feature of the Mitchell single system sound camera is the new rack-over installed on the side of the camera. By forward motion the camera is racked over to permit viewing through the door finder the object to be photographed. It is pulled backward to permit photographing of the scene on the film.

The single system sound camera is constructed to handle either one thousand foot capacity or four hundred foot capacity standard Mitchell magazines with wind guards to prevent the belt from being blown off the pulley by excessive pressure while flying in an airplane and to protect it in stormy weather.

The camera is constructed so that either RCA or Western Electric sound systems can be mounted on it without alteration. An RCA galvanometer is mounted on the first of these cameras. The galvanometer is installed at the rear of the camera and is operated from a

(Continued on Page 343)

\*Mitchell Camera Corporation Engineer.



# On With The Show

By EDWARD PYLE, Jr.

VISUAL AIDS SPECIALIST

THE EVER increasing use of 16mm. so-called "non-theatrical" motion pictures, emphasizes the importance of applying showmanship and skill in their presentation. These 16mm. sound films can be broadly classified within three groups—Educational, Advertising and Entertainment.

Knowledge of some of the fundamentals and limitations of 16mm. film and presentation equipment, and taking advantage of every opportunity to control the mechanical variables encountered, will assure that the audiences view the films, without too obvious comparisons with 35mm. theater showings.

The 16mm. film size, less than one fourth the area of regular theater film, in itself means terrific enlargement in order to cover even a six-foot wide portable screen. This indicates that, to avoid distortion and assure clear and brilliant projection, the operator should keep projector lenses perfectly clean. Accurate focusing is most important, and, as 16mm. projectors warm up considerably during projection, the focus will occasionally vary, necessitating focus adjustment during the showing.

The cooling system on most 16mm. projectors limits the lamp size to 750 or 1000 watts. This means that the maximum screen size consistent with a good clear reflected screen image, is about eight feet wide, however, the conventional six foot portable tripod screen is large enough for most gatherings. The screen brilliance and picture sharpness on such a screen, illuminated with a 1000 watt lamp compares favorably with 35mm. theater projection from arc projectors. Although 16mm. arc projectors have successfully equaled the 35mm. projection in many cases, they are not considered "portable," so will not be discussed here.

The above mentioned favorable comparison is only favorable to that small portion of the audience who can sit close to the line of projection. This limitation of view position is due to the natural characteristics of the glass-beaded screen reflective quality, to compensate glass crystals are applied to the flat-white screen surface, to increase the screen reflective quality, to compensate in part for the comparative weakness of the 16mm. projector lamp. The glass beads function similarly to a mirror, hence reflect the projected light, directly back from the screen surface. One only needs to stand, first directly behind the projector and look at the screen, and then move to either side, to become well aware of the terrific "fall-off" in light reflection towards the sides

of the audience. Consequently, if possible, arrange the audience in a long narrow group, projecting down the length, so that the majority can view the films to the best advantage. A helpful expedient in a crowded banquet room is to project diagonally across the room to afford a favorable viewing angle for everyone.

The actual placing of screen, speakers and projector are most important. Anticipate the size of the audience, and use a screen size to fit the audience. A 52-inch screen is wide enough for groups up to about fifty in number, whereas a six-foot screen is suitable for larger meetings. This latter size is the largest that is easily portable, based on a tripod. Place the screen at the narrowest end of the room, or diagonally in a corner. In most cases it is not wise or safe to leave the screen elevated during preliminaries, so mark the tested position of the tripod legs on the floor, with thumbtacks or white chalk. The bottom of the screen should always be a little higher than the tops of the heads of the seated audience. Better visibility can often be provided by mounting the screen tripod on three chairs.

Next in importance is the position of the projector. Have a choice of several lenses, for instance, a 2-inch, 3-inch and 4-inch. This flexible selection will permit projection over the heads of the audience so that no one's view of the screen is obstructed by the projector or operator, and also there will be less distraction by the noise of the projector in operation. Of course, move the projector back or forth until the projected light exactly fills that screen. If the only available table is not high enough to permit projection over the heads of the audience, put a chair under each leg of the table or projection stand. Try to avoid the use of a center aisle, as this space is the best possible viewing position for maximum screen reflection, and should be used by the audience. Keep in mind that the principle of screen reflection diminishing towards the sides of a room also applies to the vertical plane. If the screen is placed as high as it should be for best visibility, then the projector should likewise be placed as high as possible, to allow the maximum reflection from the screen to the majority of the audience. This principle is usually overlooked, and it is common to see a screen placed too high, and the projector sitting on a low table, shooting up at the screen, providing ideal viewing from the balcony, if there was a balcony. Remember, the beaded screen necessary to boost



the brilliance of 16mm. projection, is like a mirror, and set up the equipment accordingly.

Placing the speakers (note the plural) efficiently requires an understanding of a little acoustical engineering. There are two positive "don'ts." Never set the speaker or speakers on the floor, or on a nearby piano. The floor is too low, and a piano often picks up reverberations from the speaker and distorts the sound. For groups of over fifty, two speakers are advisable, one on each side of the screen. It is simple to mount a jack in the back of the first speaker to permit use of a second, and some makes of projectors come with the speaker attachment provided. This permits a better spread of the sound, and helps to make up for the usual miserable acoustics of the average meeting place. Speakers should be mounted about as high as the middle of the screen. If no portable speaker stand is carried, mount the speakers on a chair on top of a table, or find a hat rack or clothes tree to hang from. Sometimes a small chain and strong picture hook can be used to hang them against the wall. While on the subject of speakers, let's mention that most places where "non-theatrical" films are shown, have no acoustical qualities whatever. As mentioned above, two speakers will help. But, also, in a bare room of excessive echo tendencies, it's best to adjust the

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# POST-WAR "DREAM CAMERA"

By JAMES R. OSWALD

**M**OST movie makers have probably at one time or another visualized in their own mind what they feel constitutes the ideal camera and projector, and many have voiced their opinion on the subject. Manufacturers of motion picture equipment are already planning their post-war products, so now is the time for the amateur cine fan to make known his views in the matter. John Jones, for instance, with whom movie making is just a newly acquired hobby, says: "I like the compactness and simplicity of operation found in my magazine loading camera. There is no chance of the film becoming jammed because of improper threading, and all adjustments and "gadgets" are kept at a minimum to insure good results. That means a lot to me!"

His advanced amateur friend, Bill Brown, who has been taking it all in with a grin, finally says: "All well and good, but wait until you REALLY get wrapped up in this fascinating pastime! Only then will you know the value of a turret front, single frame device, and back winding feature. Yes, simplicity is alright in its place, but if you care to go at this thing seriously, if you demand those truly professional results, you need a camera that is versatile. Whether or not this versatility necessitates "gadgets," depends upon how you define the word "gadget," but a certain amount of accessories ARE essential, of course."

And so it goes down the line . . . each cine fan having his own personal likes and dislikes . . . each forming his own viewpoint of the ideal, post-war "dream" camera. From the typical comments of John Jones and Bill Brown, it isn't difficult to surmise that there is no such thing as a real, all-around, ideal, "dream" camera. While you might give your right eye for a 6 inch telephoto lens that I have no use for, I, on the other hand, might give my right arm for that certain wide-angle lens which would be of so much value to me. Things that one person consider important to his movie making endeavors, are frowned upon as a handicap or a nuisance by another. The needs of each individual cinematographer are so different, the uses to which a cine camera can be put so varied, that a tailor-made job would almost be necessary to construct what each one considers as the "ideal" outfit.

Although I have pointed out that you can argue pro and con any make or model, there nevertheless ARE certain features which, I am sure, EVERYONE desires in a movie camera. Economy is always a big item . . . but not at the sacrifice of quality . . . we ALL like a dependable, precision instrument. When I

speak of economy, I mean not only in the original cost of the product, but more so in the cost of the many attachments and accessories that usually augment our equipment from time to time.

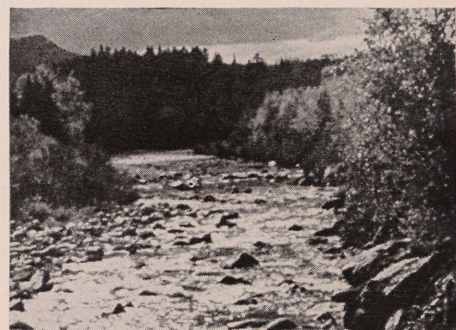
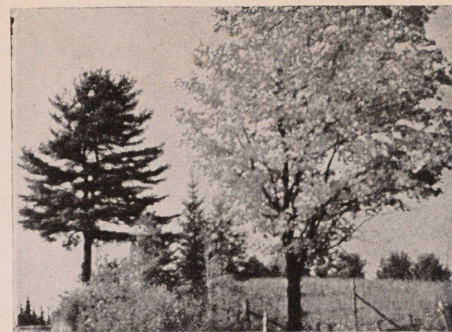
Having discussed the importance of economy and quality, let's turn now towards weight, size, and shape. We all like our cine cameras as durable and light as possible, which probably suggests their construction of some sort of aluminum alloy, as in many models of the past. Weight, to a large extent, is determined by the number of features built into the instrument, and of course is much greater in 16mm. models than in 8mm. Since there is so much room for variance here, all we can do is sum up our requirements as LIGHTNESS with STRENGTH.

In size, as in weight, we don't like to lug around any unessential, cumbersome apparatus just to give the impression that we are carrying something. It goes without saying that when weight is kept to a minimum, size must be also, so nothing more need be said in this respect. Here again, however, 8mm. always takes the lead over 16mm. in compactness.

There are two or three basic shapes which have always been prominent in amateur motion picture cameras before the war, and very likely will be in the post-war cameras to come. The familiar rectangular, box-shaped design, the favorite of one manufacturer in particular, has proved popular over a period of many years. The main advantage of this type is the fact that it will rest flat on a table or other smooth surface, without benefit of a tripod. Most magazine loading cameras belong in this group. These "box" varieties usually have "waist-level" viewfinders in addition to the regular "eye-level" type, a distinct aid in making angle shots with the camera placed on the ground, aimed skyward.

Another basic shape which has been equally as popular as the aforementioned "box" variety, is the oblong type camera. Among different manufacturers there have been many modifications of this basic oblong pattern, but the general shape has remained the same throughout the years. This design also has its good points, one of which is its "straight line" threading feature, enabling both reels to be placed on the same plane, without sacrificing maximum footage capacity.

Lest we become like John Jones and Bill Brown in discussing the ideal, post-war "dream" camera, from here on you're on your own. Film capacity . . . speed range . . . lens types, etc., are purely a matter of personal preferences, which are different in each case, and the best I could do would be to voice my own per-



sonal views on the subject. I've had the upper hand so far, however, and since there have been no complaints, might as well stick my neck out a little further. Should you be inclined to disagree with me, though, remember these thoughts I express are just MINE . . . towards MY ideal, post-war camera.

Because I'm an average home movie enthusiast, this perfect "dream" camera of the future will be designed something like this: In addition to the features which we covered earlier, it will have a capacity of 100 feet (I use 16mm.), be easily adapted to 400 foot magazines, and run at least 25 feet with one winding. It will have a range of about 4 speeds, including 24 frames per second, for synchronizing sound. Provision will be made for back-winding the film in lap-dissolves and double exposures, with an accurate frame counter for this work. A "single frame" device might be included, but would only be used occasionally. More important is a timing device or delayed action release, permitting the cameraman to get into the picture himself. As to lenses, I rather prefer to select my own, but since indoor movies fascinate me so much, an f1.5 or f1.9, in focusing mount, would be my start. For the same reason I would select a wide-angle lens before a telephoto. Were great depth of field required, an additional f3.5, fixed focus lens would be of value for more limited work, where a slower lens speed would fill the bill. A turret front on the camera to accommodate these lenses is a great convenience, I'll admit, but would seldom be used in my work.

This then, is my conception of a "dream" camera which I hope some day will be a reality. But what about the projector? So far nothing has been said about this important piece of equipment which, after all, puts the finishing touch

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When it's *impossible* to get  
what you want

When it's *difficult* to find  
what you need —

**JUST REMEMBER**

that in spite of everything —

YOU CAN STILL HAVE

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NOT

“JUST AS GOOD  
AS  
BEFORE THE WAR”

Actually —

**EASTMAN NEGATIVES**

are

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## Filming an "Incident"

By LaNELLE FOSHDOLDT

**T**RY shooting a "war" on a football field. Shooting "wild" is too mild a name for it. Incendiary bombs dropping—fire engines missing you by inches, the noise of the gas alarms and the scream of the sirens are just some of the things that made up a day of "wild" shooting for us when we filmed an air raid incidents drill recently. Not until the rushes came back did any of us have a complete idea of what actually went on.

The Administrator of the Emergency Services of the O. C. D., Mrs. Vella Finne, asked the vice president of the Long Beach Cinema Club, Midge Caldwell, if some of the club members would help solve one of their major problems—showing people their own mistakes.

The next Sunday an "Incident Drill" was to be staged on a football field. They would furnish the film if we would furnish the cameramen. The Civilian Defense group had put on several practice "Incident Drills" in the past, where conditions in time of bombing were simulated and the different units such as fire, police, medical, gas squads, air raid warden, messengers and a control center went into action to combat them. The only trouble afterward when mistakes were mentioned everyone was sure they hadn't made any or it must have been someone else.

Mrs. Finne called a meeting and Midge Caldwell took charge of the photographic plans. Charts were studied where the control, police and medical centers were mapped out on them. Five cameramen were placed in strategic spots to photograph all action in their location, with Midge Caldwell and Vella Finne direct-

ing their attention to errors. They kept one cameraman near them to cover anything extra and assigned two still cameramen to cover the entire territory.

Sunday arrived with not too favorable weather. Cine-cameramen called in were Clarence N. Aldrich, Ray Fosholdt, Frank Tallant, Pat Rafferty and Cliff Lothrop. Bombs fell. Wardens, auxiliary police, firemen, ambulance crews and decontamination squads went into action. Department heads looked on critically for mistakes but the fast shooting cameramen actually recorded them.

Some excellent work was filmed, a lot of minor mistakes revealed and a good many laughs were had over some unusual circumstances. The air raid wardens took such good care of the casualties in one instance that when the first raiders arrived there was nothing but transportation left for them. None of the drills were rehearsed in any part, so the film is an actual recording of the action.

Sightseers who were actually on the program and supposed to cause confusion by picking up bomb fragments and poking around collapsed buildings where people were trapped, put on such a good act that they created lots of amusement for the onlookers and comedy for the film.

The cameramen had been warned to stay away from gas areas but one over-zealous chap moved in for a close-up and was last seen being hauled away by the decontamination squad, who took their practice seriously. Luckily it was near the end of the incident and he had all his pictures.

(Continued on Page 348)

## Iowa's Health in 16mm.

(Continued from Page 329)

demand; "A Challenge to Infection," a color film on sanitation in barbering which has been referred to by a national barber's organization as marking an epoch in barber education, and "Open This Door," a short supplementary film to the latter.

Then—the first go at synchronized lip narration. It was the early winter of 1942 and the chairman of the Iowa Infantile Paralysis Committee was readying plans for the annual infantile paralysis campaign. He asked the department if a 16mm. sound trailer could be made to personalize meetings throughout the state.

The scenes he wanted offered little difficulty but the matter of lip synchronization with the short talk he hoped to give was something else. How to deaden the sound of the camera was the large item as funds had not permitted purchase of a blimp to go with the synchronous motor.

There was one thing to do. The aid of the state carpenter was enlisted and in short order a satisfactory blimp was at hand. A plywood box was constructed with a layer of rock wool both on the inside and out. It was held in place by cloth covering. A removable glass frame in front gives access to the lens. A similar frame on top provides for focusing. One side of the box is removable to allow entrance of the camera.

The trailer was completed in three weeks and got in just under the deadline for the beginning of the campaign. However, when the campaign was over the latter part of January, the trailer was only getting started. As a matter of fact it is still being shown now and then, campaign or not.

With this success came the courage to try direct synchronization on a location. At this time a script was being written for a film on rural school nutrition which was to be called "Lunch for Johnny." Short speeches for Johnny and his teacher were written into the copy and later successfully filmed in the school room.

Lacking a mike boom, it was necessary to hide the microphone in some other way. For the scene in which Johnny talks the microphone was placed in the ink well in his desk and hidden from sight by the student who sat in front of him. His teacher talked at her desk and the microphone was simply placed behind her books when she spoke.

A mike boom would have made shooting much easier, so now a projector stand has been converted with the use of electrical conduit pipes to serve as a boom. The change was made by removing the center pipe of the stand and replacing it by a seven-foot section of the same-sized conduit. A 12 foot section of three-quarter inch conduit divided into two six-foot lengths is used for the arm. It is

(Continued on Page 342)



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## EASTMAN NEGATIVE FILMS



**W**E ARE pleased to announce that Edward Pyle, Jr., Visual Aid Specialist, has joined the staff of this publication as an Associate Editor. Mr. Pyle will supervise the reviewing of commercial, educational and amateur motion pictures sent in for comment. Mr. Pyle's background in the field of Visual Education, technical experience, and active avocation of many years as a leader in various filming groups, offers much to constructive analysis of films submitted by our readers. We consider it a pleasure to offer this service at no charge to our readers, and trust you will continue to take advantage of it.

"ACME OIL CASE," 500-foot black and white scenario film.

This is apparently a group production of the Indianapolis Movie Club, although no such credit is given. Direction by Dean Smith, and the rest of the crew and cast is too numerous to mention.

The story is a genuine Sherlock Holmes double-murder mystery, with "Holmes and stooge Watson" cleverly solving "who done it." A good deal of credit is due for the titling job. Excellent opening titles, with the large cast introduced on several flip over cards. Clean, good sized white hand letters are used, on a pleasing neutral dark background, affording good contrast and perfect legibility. Titles are a conspicuous weakness in many scenario films, particularly when a lot of dialogue is attempted. However, the "ACME OIL CASE" is decidedly an exception to the average. Sub-titles for the dialogue were frequent and very well cut in, indicating that the editors were thoroughly familiar with the titling of the old-time silent movies.

Several scenes called for night-time effect exteriors. These were especially well handled, probably with the use of a chemical fade on a regularly exposed daylight scene. Some nearly perfect chemical fade-ins and fade-outs separated various sequences appropriately.

The film really has only two minor imperfections. First, the 500-foot, 8mm. length could probably be effectively reduced. And secondly, the illumination on many of the light colored interior walls was excessively "hot." The actors were usually lit O. K., but too brilliant walls detracted from the action. The all-important subject of wall illumination is too thoroughly explained and illustrated in the August issue of the American Cinematographer to be repeated here. Aside from these two points the "ACME OIL CASE" is one of the best amateur scenario films viewed for some time, and

the makers can well be proud of such a finished product.

"CRADLE OF LIBERTY." Documentary film, 400-foot black and white. Home-processed on Dupont sound recording positive. Filmed by G. B. Burnwood.

The outstanding feature of this reel is the excellent quality of Mr. Burnwood's home-processing, which is equal to the best laboratory work. Clear photography, good composition and camera angles, well edited throughout; however, the use of very inferior titles definitely detracts from the good points of the reel. There are plenty of titles, all of which are well worded and of about the right number of words, BUT the size of the letters is so small that they are most difficult to read. The camera could easily have been moved in closer to the title board, to thus provide larger and legible letters. Apparently bad luck in processing, or else underexposure made most of the titles barely discernible on the screen; this combined with too small letters defeated the purpose of the titles.

Of historical interest are the many views of homes, buildings, etc., in and around the city of Philadelphia. These scenes are all well exposed, with the possible exception of some of the close-ups of inscriptions on statues and buildings, which had an overexposure tendency. In filming such historical edifices we sometimes forget our medium, namely, that we are using MOTION pictures. Like most such films, this one includes many static, motionless "postcard" shots. This effect can usually be avoided by having people, cars, etc., in some or most of the scenes. Of course, he may have intentionally avoided such action if he thought the costumes or cars would "date" the film. Even so, this reviewer would prefer fewer "postcard" scenes.

Aside from the misfortune of inferior titles, this film is generally well handled.

"HUBBY FINDS A HOBBY." Scenario film, 300-foot, 16mm. black-white. Filmed by C. H. Benjamin.

This is a good example of planning a film, following the plan with generally good results. The story starts with hubby and wife, in the living room, discussing the bare wall space over the radio. She notices an ad for an art exhibit. She goes downtown to Greenwich Village to look over various sidewalk displays of paintings. Hubby is seen at home, unwrapping a large box of oil paints, brushes, easel, etc., and proceeds to engage in his new hobby and applies paint to a canvass on an easel. Wife comes home, rather abruptly, carrying apparently a painting she had purchased. She sets it down and then pro-

ceeds to hold up against the wall several paintings, one after another. These are no doubt the ones hubby was supposed to have painted during the time she was downtown. The film abruptly ends.

As for treatment, Mr. Benjamin skillfully uses some double exposed titles, and lap dissolves. An effective filming of the wife, in closeup, within a picture frame, and again, himself in the same frame. These closeups are well photographed, with a jet-black background, and he carefully fades in good white letters across the bottom of each introduction the names "Hubby" and "Wife."

Let's hope hubby has not forsaken his home-movie hobby, for that of painting, and can find time for both.

"SUMMERTIME." Travelogue, 250-foot, 16mm. Kodachrome. Filmed by C. H. Benjamin.

This reel shows some views about a lake, and scenes of flowers growing in the fields. In general the photography is good, with exposure a little on the "under" side. This effect, however, is decidedly offset by this filmer's use of excellent double-exposed titles. He frequently applies smooth lap dissolves effectively. Although he has his wife appear in some of the scenes, the reel would have more interest if it had more genuine closeups, which handicaps many films.

"RAILS ACROSS THE COUNTRY." Documentary film, 400-foot black and white. By C. H. Benjamin.

This reel is just a series of views of trains passing, some shots of a roundhouse and switching yard, and numerous sky and cloud shots. General photography is consistent, all too dark, indicating under-exposure or excessive use of dark filters while not allowing for same by opening up the lens. The title does not seem to be too appropriate, as most of the views of trains seem to be in what appears to be one location. This filmer apparently was fascinated by trains, but needs a little more variety of locations and camera angles to make his reel interesting to others.

Consistent with other films he has made, Mr. Benjamin is a past master in the making of titles, with a splendid opening title and excellent sub-titles, using clear white letters double-exposed on a good neutral dark scenic background without too much detail. He avoids the weakness of many title makers, of using too elaborate backgrounds for sub-titles. His fine titles largely make up for the dark monotone of his subject.

(Continued on Page 340)



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# **S U P R E M E**

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## Nude But Not Lewd

(Continued from Page 323)

"The strict taboos that have been placed on commercial photographers regarding the subject is largely due to these amateurs whose efforts too often result in a picture anything but lovely."

But if Maurine has little patience with these amateurs, she has even less for the nasty-minded little people who insist the only reason for wishing to photograph nudes is to see a "beautiful young girl with her clothes off."

"It's too ridiculous," she says. "Photographers do not feel that way about it at all."

"Faces speak to you. So should bodies. They should express moods, temperament, animation. Many of them do not because the person has, for any number of reasons, various inhibitions, frustrations, complexes. . . . Many people have been trained from childhood to regard the body as something to hide, something of which they should be ashamed."

"In reality, the body should be something beautiful, like the fluid, graceful lines of a beautiful painting, or the lines of music, poetry or any of the arts."

"Nudes are not easy to light, and are difficult mainly because the desire is to capture the charm of the figure as an entirety. Limiting it to one angle usually fails to convey the beauty of the whole."

"Occasionally the beauty of pleasing lines is sufficient in itself. But not always. I strive for a pleasing composition of the figure, and then try to express through it a feeling of life and animation."

"There is a finely drawn line between warm, stirring beauty and suggestiveness of an unpleasant nature. It is the photographer's business to sense this difference, and the slightest change of pose can easily alter what would be truly beautiful to something unsavory, even ludicrous."

"I particularly like the body to assume an attitude of naturalness. These wierd positions, with neck drawn out of line, body apparently resting on nothing more substantial than thin air, are silly to me. It isn't a pose one would naturally adopt sans benefit of camera, then it shouldn't be in the picture. Natural lines and feeling are best. Doing things you would not naturally do make an awkward picture."

The above nude is also by Maurine, who says it is exotic but not well lighted, because it was made from the red negative of a color shot.

"I have no preference as to beauty," she says. "If it's beautiful—that's good enough for me. However, I do think that, for photographic purposes, the dusky, deep-toned skins are best. Blondes with strikingly fair skin are lovely to look at, but less photogenic. At least, that's my personal opinion. That's why many of my studies are of the native, or island, type."

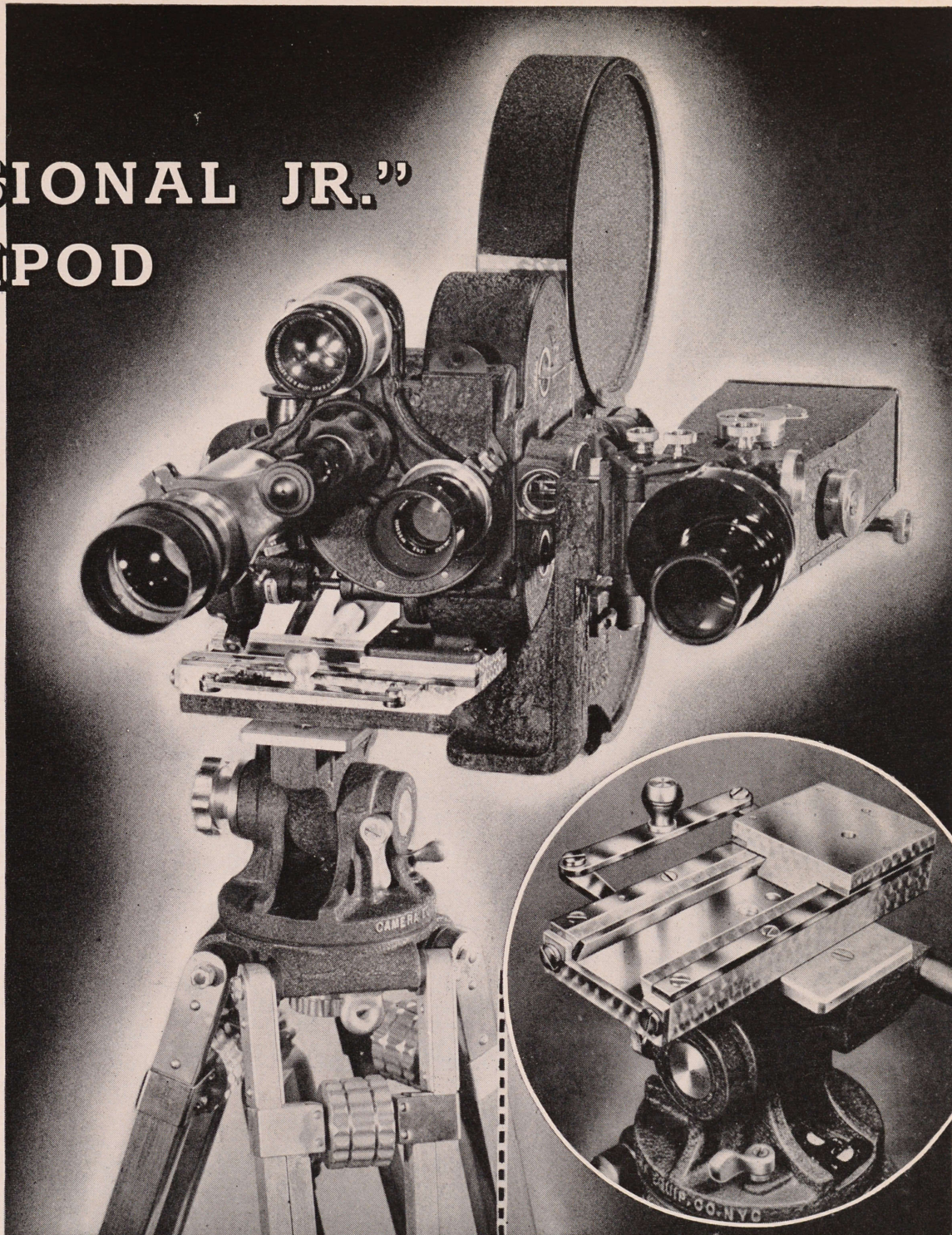
"Photographing nudes is really a challenge to one's ability. It's a game to see if you can get the proper lighting and pose."

"Frankly, nudes are not commercial. Where can you sell them? For calendars, posters? Very few places, really. And then there are such strict regulations as to just how the anatomy may be exposed, and what portion of it must be in light and which in shadow. It really doesn't pay for all the effort involved—if you consider it from a dollars-and-cents viewpoint."

(Continued on Page 344)



# THE NEW "PROFESSIONAL JR." \* TRIPOD WITH REMOVABLE HEAD



The B & H Eyemo camera shown here mounted on the "Professional Jr." Tripod and Shiftover has been especially adapted for aerial use by the Office of Strategic Services, Field Photographic Branch, Wash., D. C.

\*Patent No. 2318910

## Unsurpassed in Quality, Versatility and Rigidity

★ The friction type head gives super-smooth pan and tilt action,—360° pan and 80° tilt. A generous sized pin and trunnion assures long, dependable service. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. A "T" level is built into this 14 lb. superfine tripod. The top-plate can be set for 16mm. E.K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

## Tripod Head Unconditionally Guaranteed 5 Years

"Professional Jr." Tripods and Cameraquip Shiftover Alignment Gauges are used by the U. S. Navy, U. S. Army Air Bases, Signal Corps, the Office of Strategic Services and other Gov't Agencies—also by many leading Newsreel companies and 16mm and 35mm motion picture producers—for important work.

## SHIFTOVER ALIGNMENT GAUGE

★ This Shiftover device is the finest, lightest and most efficient available for the Eyemo Spider Turret prismatic focusing type camera.

★ The male of the Shiftover attaches to the camera base permanently and permits using the regular camera holding handle if desired. The male dovetail mates with the female dovetail base and permits the camera to slide from focusing to photographing positions for parallax adjustment. The camera can be locked in desired position by a positive locking-device.

★ The Shiftover has a "stop-bracket" which prevents the camera from sliding off the dovetail base—and is provided with dowel pins which position it to top-plates of tripods having  $\frac{3}{8}$  or  $\frac{1}{4}$ -20 camera fastening screw.



# Among The Movie Clubs

## Frisco Cinema Club

**T**WO interesting films were shown at the August meeting of the Cinema Club of San Francisco. They were "King's River Canyon—on the Sky-line Trail," 16mm. Kodachrome, and "Listen to Britain," 16mm. black and white.

The Kodachrome feature was loaned to the club by the Sierra Club, and proved to be a color sensation. Most of the members declared, after seeing it, they will never be happy until they have a chance to film the beautiful and awe-inspiring Sierra scenery.

"Listen to Britain" is a film made by the British Information Service, and highlights the sights and sounds of the British people working, playing and fighting in a country at war. It made a tremendous impression on the club members.

The meeting, well attended, was held at the National Defenders' Room of the Women's City Club on August 17. On August 24 the club's technical group met for a discussion on "Composition."

## Syracuse Movie Makers

**M**EMBERS of this club were very active during August, holding three meetings. One at which they reviewed member films, another for election of officers and the third a special lawn party showing at the home of member Arthur E. Tucker.

## Long Beach Cinema Club

**O**N AUGUST 18th members of the club met at Quality Laboratories of Sam E. Tate. Tate took them on a tour through the processing plant and explained in detail each evolution in the processing of a motion picture the club members had filmed at their August 4th meeting. It is believed this is the first time any amateur club has taken its members into a plant to actually watch the development of its picture. The affair proved extremely interesting.

## Utah Cine Arts Club

**F**OUR interesting films were shown at the August meeting of the Utah Cine Arts Club, held on August 18th at Jordan Park, Salt Lake City.

The films were: "A Trip Through Yellowstone," Kodachrome, by G. Van Tussenbroek; "The Sea Gulls," Kodachrome, by Raymond B. Hollbrook; "In the Beginning," by Fred C. Ells, and "Early Summer," by (don't gasp) Tatsuchi Okamoto, of Japan (of all places).

Outstanding of the group was "In the Beginning," a reverent account of creation, with titles from Genesis. This picture was a Grand Prize winner in a competition sponsored by the American Society of Cinematographers.

Following the showing of the films, the members participated in an interesting open forum.

## Home Movie Previews

(Continued from Page 336)

"SPIKE BECOMES A SCOUT," 1000-foot Kodachrome, silent, with accompanying narration synchronized on three 33 1-3 speed records.

It was supervised by Mr. Conway, and was intended as an enlistment film to encourage boys to join the Boy Scouts. The members of Troup 5, Onondaga Council, Boy Scouts of Syracuse, New York, contributed their splendid acting ability and other assistance.

Briefly, the story shows "Spike," a city tough kid, being taken along on a summer camping trip with the Scouts. Spike is skeptical of the benefits of Scouting, but after various demonstrations by the Scouts is finally convinced and joins up.

The film is an excellent culmination of a worth while project. Photographic treatment, direction, acting, story and narration are each indicative of the skill and a lot of hard work of the Scouts, leaders and others contributing their efforts. Synchronizing the descriptive narration, on three recordings, in itself presented many complications, but the results are exceptionally good. Mr. Conway supplied a specially prepared stroboscopic disc about four inches in diameter, to enable 16mm. projectors to be run at the normal speed used when the recordings were made. Another "strobe" was supplied to set the record speed to exactly 33 1-3 rpm.

The plan was to charge a fee of \$7.50 per showing before various civic groups, to attempt to reimburse the sponsoring group for the cost of production. A good sum was taken from the first local

(Continued on Page 345)



Vacation Days





## Off on a Great Adventure . . .

This little man is having a new experience. He's going to discover things he never knew before. You'll have a new and enlightening experience, too, the first time you try Ansco Hypan Reversible Film.

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Reversible. This 16mm film comes in 50 ft. and 100 ft. rolls. "Twin Eight" Hypan Reversible is available in 25 ft. (double-width) rolls. **Agfa Ansco, Binghamton, New York.**

### Agfa Ansco

8mm and 16mm

**HYPAN REVERSIBLE FILM**

**KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST**



## Iowa's Health in 16mm.

(Continued from Page 334)

fastened to the upright with a metal sleeve bolted to an old Simplex idler wheel. The wheel turns to raise the arm and it can be swung in any direction. By simply pulling out the main upright and replacing the original pipe, the stand can be reconverted at will to its intended purpose.

The mike boom will be used for the first time on an outside semi-long garden shot in the cancer picture currently being filmed. This won't be the only innovation, however, in this picture. In it, for the first time, animated drawings also will be included.

The script calls for animation to show the growth of both normal and malignant cells as well as spread of the latter throughout the body. For these scenes a solid rack has been built with pins to register up the drawings. Kodaloid was used to make the drawings.

Scripts for the department's films are written by a layman but for technical accuracy an outline of the central facts desired is first drawn up by the doctor, nurse, engineer or other professional person for whom the picture is being produced. The major difficulty in this regard is in reconciling the natural differences of treatment between the lay writer and the professional personnel.

Before the outline is prepared a conference is held and agreement reached on the nature of the precise type of audience before which the film will be shown. The nutrition film, "Lunch for Johnny," illustrates the process.

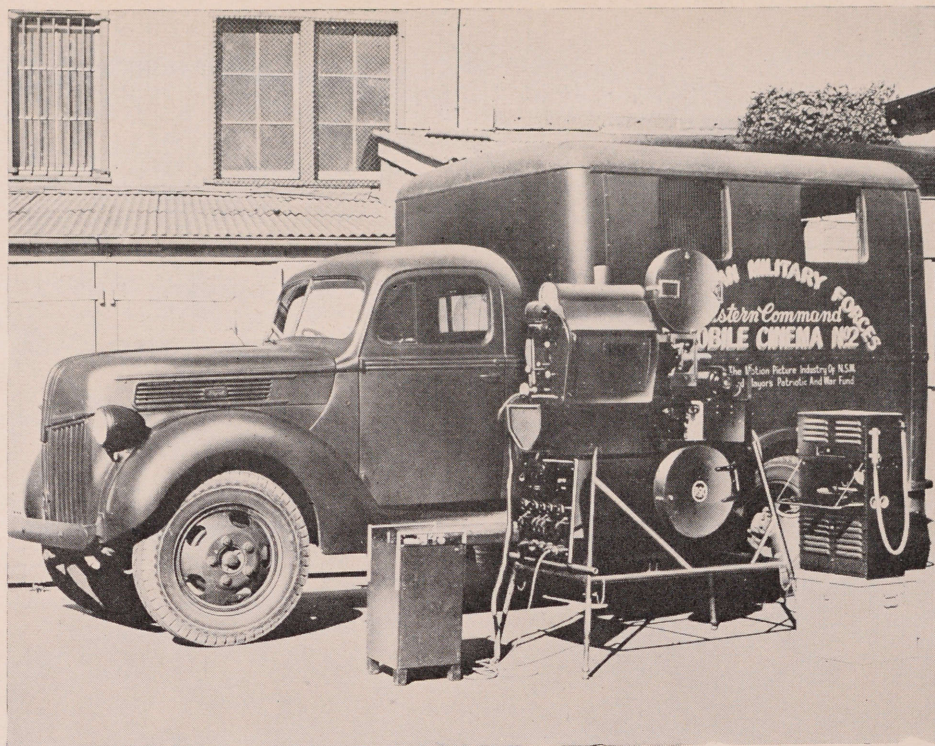
It was quickly conceded by both the nutritionist and the lay writer that the film had to be given a rural slant but further breakdown was necessary. The film was to serve one purpose, that of stimulating school lunch programs. The strongest impetus for good lunches comes from rural women, students and the teachers, so the final decision was to regard them as the central audience.

From her experience in the field, the nutritionist understands the varying reactions, pro and con, of these groups to lunch programs. She was asked then to prepare her outline with them in mind and to aim her points according to their mode of thinking. In this way she was able to start her outline with and weave it around preconceived attitudes familiar in themselves to the selected audience and thus provide a solid base for the script.

Similar selection of audience and direction of outline are practiced with all the pictures. The script is written from the outline which is only of points and not of continuity and after the first draft, successive drafts are worked out jointly by the lay writer and division head involved.

Briefly stated the policy for both outline and script is:—begin with what the audience already knows to put them in agreement with the film, to nod their

## RCA-Equipped Land Cruisers Help Navy Recruit Waves



**T**HREE-WAY sound reproduction equipment specially designed and produced by the RCA Victor Division of the Radio Corporation of America for use in Navy Recruiting Cruisers of the truck-and-trailer type has proved highly successful in a year's operation of eight such land cruisers in various parts of the country.

Adapted for broadcasting phonograph recordings, radio pickups and live talent and speakers at a microphone, either

heads and say, "Yes, that's the way it is"; superimpose the new ideas the film is to relay to them with the hope that the positive "yes" will continue.

This cooperation has ironed out much of the grief which certainly would arise if both parties were to go their own blythe ways. It also makes it easier to hold to the original purpose of the film which is thoroughly discussed before everything else in order to stick to one or at most two lines of thought.

Acting talent is readily available. A doctor, nurse, or public health engineer is needed. The department has all three. A farm woman, school teacher, lifeguard or pharmacist is wanted. They're not hard to find. Most people still like to see themselves in pictures and when there is sound, too, that makes it a double feature.

It's true that to date neither a Spencer Tracy nor a Bette Davis has been discovered, and it's also true that Hollywood isn't passing out any Academy Awards for these pictures, but Iowa exhibitors are holding out their hands for bookings and coming back the second time. That's all the state health department wants.

separately or mixed, the installation in each cruiser includes four loud speakers driven by two 15-watt amplifiers.

To meet power requirements under all conditions, each unit is equipped with a gasoline driven generator producing 110-volt AC current, cables to run to standard local power service where outlets are available, and storage batteries for emergency use.

Telephones, operating on low-voltage current, self-generated by the action of the speaker's voice on the diaphragm, provide means of communications between cab and trailer, whether parked or in motion.

### Stoll Anniversary

**W**ITH the week ending August 7th, 1943, Clarence G. Stoll, president of the Western Electric Company, reached his fortieth anniversary with that organization.

Mr. Stoll joined Western Electric as a student apprentice in its Clinton Street Shop in Chicago, after graduating from Pennsylvania State College in 1903. After a succession of promotions in the manufacturing department, he became vice president in 1926 and was elected to the presidency in 1940.

He was in charge of the Company's factory at Antwerp, Belgium, in the World War year of 1914. Today, after more than 25 years of executive responsibility in operating in peacetime the world's largest telephone equipment business, he is once again directing in wartime a great establishment committed to the job of furnishing more than a third of America's production of military communications for the Allied Nations.



## On With the Show

(Continued from Page 331)

tone control on the high side. Most of the normal "highs" are lost on 16mm sound tracks, particularly on reductions from 35mm., hence the excess low tone must be compensated for by proper projector tone control.

It is a good plan to tie all cables at each end to the leg of a table to prevent the audience from tripping over the equipment.

To conclude this treatise, I will list the accessories I have found necessary and frequently useful. The normal fifty foot speaker cord is often too short, if you want to make it inconspicuous by running along the sides of a room, so I carry a spare seventy-five foot cord. Three 25-foot electrical extension cords, heavy enough to carry the load of a 1000 watt lamp, enable you to reach any outlet with the shortest possible length of cord. Several different types of double plugs and adapters come in handy. A couple of extra 30 amp house fuses, and, of course, extra projector fuses, exciter lamps and projector lamps are needed. Two pieces of small link chain enable the speakers to be hung from a clothes tree, or from some strong picture wall hooks also carried. A roll of ordinary picture wire has many uses, such as tying the speaker cord to a pillar in case of stretching it overhead, or wiring the cables to chair legs to prevent tripping damage. Very useful gadgets are four ordinary dime store rubber door wedges. These can be used under the projector table to level it up, or under the projector itself to provide greater tilt. A pencil flashlight in the pants is handy for emergencies.

For daytime shows, try in every way to darken the meeting room. If this is not entirely possible, project a smaller image on the screen so that the picture brilliance can be normal. Arrange with an audience member to turn the lights off and on at a signal.


So that the "non-theatrical" audience can fully absorb the visual message without being aware of the technical limitations of the film and equipment, the exhibitor must apply sufficient mechanical aptitude and showmanship to assure an efficient presentation — on with the show. END.

## Mitchell 35mm Single System Sound Camera

(Continued from Page 330)

portable amplifier which has two microphone connections with two mixing pads and one main gain pad which feeds the galvanometer. The amplifier used with the RCA galvanometer is a push pull type, Class B amplification which results in automatic noise reduction. The sound track is positioned a standard distance ahead of the picture aperture.

The Mitchell single system sound camera is a compact portable unit which can be used in the field of action by our fighting forces, making an instant record



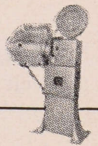
Colonel MacDonald and Friend—a 35mm. Model A DeVry

### ... SAID THE MAN WHO

*Directed Its Filming*

"For field service our cameras had to be light and rugged. I would estimate that around 95% of 'DESERT VICTORY' was ground through DeVrys, whose performance and ability to stand up under gruelling desert punishment constantly surprised us!" (From "FILMING DESERT VICTORY" by Lt. Col. David MacDonald Hon. A.S.C., as told to the late Wm. Stull, A.S.C.)





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of both picture and personal reaction in sound of the action that has taken place before time has had an opportunity to dim the memory. The camera is also suitable for photographing from airplanes explaining the tactics used by the enemy.

This camera has a great post-war future which will enable the studios, newsreel photographers, and commercial advertising men to go on extremely difficult locations without being burdened with excess amount of equipment and still maintain the high quality picture and sound.

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## Nude But Not Lewd

(Continued from Page 338)

"Then, too, every prospective buyer knows exactly what he wants—or thinks he does. He has his own individual concept of beauty, and you can't swerve him from it. Now, add to the regulation difficulties of nudes, the whims of a buyer, and you can plainly see that our problems are multiplied a thousandfold.

"To begin with, there are very few perfect bodies. And, of course, we seek perfection, even though we seldom find it.

"It's often amusing to see how a model looking for a job will try to hide her defects. If she has a tummy—and most otherwise beautiful girls do—she doesn't want you to suspect.

"So she 'lifts' the body, as we say. Draws the abdomen in, raises the breasts, takes a deep breath and holds it. Then calls your attention to it—'See, I have no stomach at all—I'm perfectly flat.' She is, too, until she forgets for a moment and relaxes. And then that tell-tale tummy heaves into unsightly view.

"To correct this flaw, the photographer must be extra careful of pose and lighting. He will usually have the model reach heavenward—that pull draws the stomach muscles up and in. But it's only a camouflage, and we know it.

"It's really amazing what things you discover when you look into the ground glass and note with desperation things you hadn't noted till then.

"What appeared perfection at a casual, appreciative glance, on closer analysis discloses a little knob on each hip, and abrupt, unpleasant dip above the thigh, one bust distractingly smaller—or larger—than its mate, protruding, knobby ankle bones.

"Then there's always that abdomen we mentioned a moment ago, and that must be kept trim by stretching the torso up, and holding the breath as long as possible.

"Elbows have their own unique manner of acquiring sharp points when viewed through the ground glass. And hands and feet, too, often look like something the model forget to remove with the rest of her clothing.

"If you can manage to forgive these failings and convince the model that you are thoroughly pleased with her,

then you're off to a good start. You've created a spirit of confidence and co-operation. And that's really important. The model must be relaxed and capture your own enthusiasm to create a 'thing of beauty.' That is not possible if there is friction between model and photographer; if there is strain it will show.

"It is fatal if you are critical and the model knows it. She will never be relaxed, and gone are your chances for getting a good picture.

"My favorite nude took me seven hours to get. (See why I insist nudes are not commercial?) I was determined to have it right. And so was my model. Luckily, she has an almost perfect body, so there were no weighty problems of camouflaging to consider.

"However, the lighting was difficult. What I desired to achieve was just the suggestion of feminine line and contour, without exposing any part of her anatomy to full view. Therefore, every line has to be just so. If she moved even a fraction of an inch the ensemble was thrown out of line, the beauty of the unit was broken.

"We posed and we changed lights, and we worried and we worked. Several times, just as I thought I had it, the model tired and had to rest. But we persevered, and eventually got what we wanted.

"The result was all that I had hoped for. Every line, from head to foot is perfect. There is just the suggestion of feminine face, neck, arm, breast, abdomen, well-round hip, thigh, calf, foot. In its simplicity of line and tonal quality it resembles a woodcut. I consider it my best nude.

"Did you know that I do all the make-up for my subjects? That's a little art I learned when I was 'standing in' for Jeanette MacDonald a few years ago, before I became interested in photography. As a matter of fact, that's where I first became interested in photography.

"I pestered the cameraman to explain certain shots to me. Got them to tell me why and how they did thus-and-so until they nearly went mad. And when I told them that in five years I would be the best photographer in Hollywood they howled and brushed me aside. But they did teach me all their tricks, for which I'm grateful.


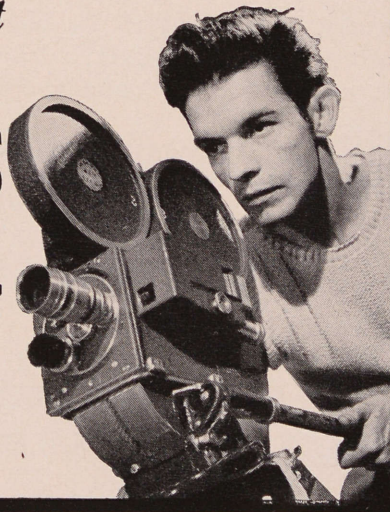
"Another thing—I show my subjects what I want them to do, what I'm trying to achieve. I'm not an actress, the Lord knows, so when I go into one of my poses to get the idea over, they probably think, 'Well, if she doesn't mind making herself ridiculous, why should I?' That's one reason that most of my studies seem relaxed and at ease.

"So when I make them up and pose them exactly as though they were going before the critical eye of the motion picture camera, the result is that each finished photo is like a little 'frame.'

(Continued on Page 350)

*On the Spot  
in the*

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*The Most Complete 16mm*

*Sound Motion Picture Studios in the East*

FROM SCRIPT TO SCREEN



# DeVry Asks Amateur Aid For New Camera Design

**J**UST as the radio industry turned to the world's "HAMS" on certain television problems which had "stumped the experts," so one of the world's leading manufacturers of motion picture equipment is giving the amateur and professional "movie maker" an opportunity to contribute to the redesigning and mechanical refinement of the 8mm. motion picture camera and projector, which it is believed will be tomorrow's home movie unit.

Invitation to take part in a general 8mm. motion picture camera and projector design competition has been issued by Wm. C. DeVry, president, DeVry Corporation, son of the late Dr. Herman A. DeVry, inventor and manufacturer of the first portable motion picture projector. This invention brought motion pictures to the classrooms and crossroads of the world.

The design competition starts September 1 and closes December 31, 1943. Awards of \$1500 in U. S. War Bonds will be made for camera design and mechanical ideas, including over-all redesigning of both camera and projector and suggestions as to the mechanical refinement of both units—ideas that make filming and projecting simpler, easier—ideas that may reduce the cost of manufacturing this equipment, thereby increasing the size of its market.

Of the competition, Mr. DeVry says that it is launched in response to scores of letters he has received from movie makers asking what mechanical developments in motion picture equipment can be expected out of the war. Many of the letters, Mr. DeVry adds, contain voluntary suggestions, developed out of the writer's experience.

"What 8mm. development needs," Mr. DeVry explains, "may be a complete redesigning of both camera and projector to fit them to the needs, desires and uses of the average amateur motion picture enthusiast. We hope the amateur will give us for his equipment the kind of cooperation we had from Hollywood cameramen and theater projectionists in developing our professional line."

In regard to mechanical improvements, Mr. DeVry points specifically to fundamental camera and projector requirements, such as shutter, view finder, film safety devices, lamp house ventilating systems, focusing and framing devices, etc. "Maybe we've taken the efficiency of these for granted, as other manufacturers have taken baby carriages, kitchen furniture, washing machines, and so on. Suddenly some user

leaps the barriers and gets the ear of a manufacturer with an idea that revolutionizes the industry. We're inviting that kind of idea."

The 8mm. camera and design competition is being given wide publicity by DeVry, its distributors and its dealers. It is anticipated that awards can be announced by February 1, 1944. Any new models developed out of the competition, however, will have to wait till war's end, since DeVry's facilities are now devoted 100 per cent to vital war material. For excellence in the production of motion picture sound equipment DeVry has been awarded the Army-Navy "E."

## Home Movie Previews

(Continued from Page 340)

showing, but subsequent bookings were almost nil. Mr. Conway particularly asked for suggestions as to how the film could be exploited, so the makers could get back their cost, plus a little income for Troup 5. He had already shown it locally, and had largely exhausted its commercial value there.

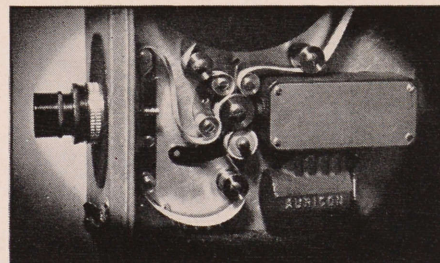
As to its potential use in other districts, the technical difficulties in presenting the film, limit its use to the very few projectionists (amateurs) who might have a 33 1-3 record player, and be interested enough in the Scouting movement to attempt to properly present the film, and try to keep the records synchronized. This reviewer found the problem more difficult than anticipated.

In the first place, 33 1-3 rpm. record players are hard to find. And the average amateur's 16mm. projector will not take the 1600-foot reel on which the film is mounted. Sound projectors will take the large reels, of course, but only a few of the older models have the variable speed control needed to synchronize the projector speed with the record player. The stroboscopic disc supplied for attaching to a projector would not fit either of two projectors available for this reviewing, hence the synchronizing had to be done by guesswork, and I do mean work—constantly adjusting the projector speed to attempt exact synchronization. This strobe disc probably only is readily attachable to the particular make and model of the producer's machine.

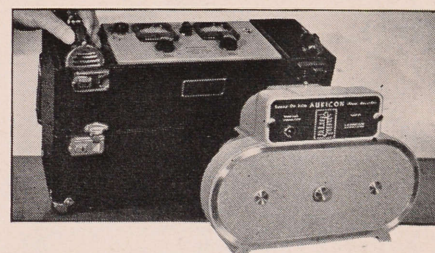
(Continued on Page 350)

# Auricon SOUND CAMERA

for 16 mm sound-on-film



- ★ High Fidelity Sound
- ★ Self-contained in sound proof "blimp."
- ★ Minimum equipment; maximum portability. Camera and Amplifier, complete, weigh only thirty-seven pounds.
- ★ Kodachrome or black and white pictures with Auricon sound track will reproduce on any sound-film projector.
- ★ Can be operated in the field from an Auricon Portable Power Supply.
- ★ Auricon Camera with type "C" lens mount (but without lens) and Amplifier complete with microphone, instructions, and cases \$880.00



## AURICON 16 mm RECORDER

- ★ Variable-area sound on film, for double system recording with a synchronous motor driven 16 mm. camera. Amplifier has background-noise reduction and mixers for combining speech and music. With dynamic microphone, instructions and cases for Recorder, Amplifier, Accessories . . . \$695.00
- ★ Auricon 16mm. sound-on-film recorders and cameras are serving the Nation's War effort with Military and Government Film Units, and with civilian organizations producing essential morale and industrial training films. If your work in such fields makes you eligible to purchase new equipment, we invite you to let our engineers show you how Auricon portability and professional performance will simplify your recording problems.

**AURICON Division,  
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5515 SUNSET BLVD., HOLLYWOOD, CALIF.

**MANUFACTURERS OF SOUND-ON-FILM  
RECORDING EQUIPMENT SINCE 1931**



## Fighting With Film

(Continued from Page 325)

sound equipment. If one man is killed, another takes his place immediately, each man being trained to operate any of the cameras in use. He can load the camera and operate it himself, and also operate the sound apparatus if he has to as there must be no waste or loss of time in recording on film all that can be of use. And they will do more and more in each succeeding month. Just recently a throat microphone was developed that will enable the wearer to be right in the thick of combat, his voice recording all that is going on about him, unaffected by the sounds of guns, motors or explosions. That this will be put to good and expert use will shortly be seen. But it will probably not be known to the general public until after the war, just what

purposes our units are being put to. But they are fighters, all of them, not only with film but with guns and brains."

Another vitally important job being performed by the Air Forces' First Motion Picture Unit is the making of training films for the Air Forces to use in training its flying cadets. These films must be precise and accurate, so great care is exercised in the selection of the personnel to make them. The leaders and most of the men helping them have been recruited directly from the studios in Hollywood. Lt. Colonel Owen Crump is in charge of production.

Thus it may be seen that Hollywood's Aces of the Camera and Hollywood's production geniuses are playing an important part in the world struggle.



Captain Clark Gable, left, and Major R. W. Seawright discuss camera angles during filming of "Wings Up."

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### Princeton Additions

Recent additions to the editorial, production and executive personnel of the Princeton Film Center, Princeton, New Jersey, include A. E. Milford and Leroy G. Phelps, formerly with the domestic film production unit of OWI, and Gates Ferguson, recently a member of the public relations staff of N. W. Ayer & Son, Inc., and former advertising manager of B. F. Goodrich and International Telephone and Telegraph Corporation.

### Filming Rainbows

THERE'S nothing quite so breathtaking in a color film as a gorgeous rainbow glowing either in the sky or shining in the spray of a waterfall. The colored band seems to be completely polarized as evidenced by the fact that it will appear and disappear when viewed through a rotating polarizing filter.

This curious fact becomes very useful when it is noticed that the background of sky is actually suppressed in tone when the rainbow appears at its brightest. This points to a way of making a rainbow actually photograph more brilliantly than it would under natural conditions. Just shoot the rainbow with the handle of the polarizing filter parallel to the middle of the bow and it will record with dazzling intensity. Be sure to allow a filter factor of about a stop or so because of the absorption of light in such a filter.

Because the spectrum band is rendered apparently brighter through a properly orientated polarizing filter, it is possible to see secondary rainbows with the greatest of ease even though they are invisible to the unaided eye. This fact may prove of value to meteorologists.

I have actually filmed rainbows in color with a polarizing filter and this method really works extremely well. Try it next time you see one.

CHARLES H. COLES.  
2nd Lt., Sig. Corps.

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## Hollywood and Minorities

(Continued from Page 327)

of the issues involved in this war and our common aim in destroying Fascism with all of its theories, including that of racial superiority. Pictures like "Gungha Din" and "The Lives of a Bengal Lancer" contributed much to the friction between whites and colored in India. "Four Feathers" vilified African natives. "Down Argentine Way" and certain Westerns in which the villains were Mexicans antagonized our Latin-American neighbors. Films showing only Negro servants or crap shooting comedians certainly do nothing to contribute to unity at home between the white and black man who is fighting side by side. We must never lose sight of the fact that there are hundreds of millions of people on our side who are colored, and Fascist bullets aimed at the fighters for democracy are not marked "white" and "colored." Fascism is against all people, white or black or red or yellow.

Of course, an article of this sort would not be quite fair if it did not give due recognition to the fact that Hollywood as such is not the deciding factor in these matters, that on the contrary, the studios have done a great deal toward eliminating racial discrimination and prejudice. But more often than not their honest efforts are stymied by censorship. The finest example of Hollywood's attitude on racial questions was exemplified several years ago when at the Academy Awards Dinner, Hattie McDaniel was acclaimed for the greatest supporting performance of the year for her work in "Gone With the Wind." More than 10,000 members of the creative personnel of Hollywood voted her that honor over all the white actresses, and never in the history of the Awards has such an ovation been given a player as was given that splendid colored actress that night.

### Fortress in the Sky

**A**PPPOINTMENT of the Princeton Film Center of Princeton, New Jersey, as distributors of **FORTRESS IN THE SKY**, a three-reel Kodachrome film documenting the Boeing Flying Fortress, has just been announced by Harold J. Mansfield, Boeing's Director of Public Relations.



**DeVRY CORPORATION WILL AWARD \$1500.00 IN U. S. WAR BONDS TO YOU WHO HELP DESIGN THE 8 MM MOTION PICTURE CAMERA & PROJECTOR OF TOMORROW**

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**DESIGN:** Submit your Ideas—in rough or finished drawing—as to how you think the new 8 MM MOTION PICTURE CAMERA or PROJECTOR should look. Supplement your drawing with brief comments, if you desire. Enter as many drawings as you wish. **MECHANICAL OPERATION:** You may submit working models, mechanical drawings, rough sketches. *The idea is the thing*—how to simplify, improve, perfect either camera or projector operation. For instance, **PROJECTOR:** ventilating system (lamp house); optical system; film movement; reel arms; tilting device; film safety devices; take-up, framing, focusing and shutter mechanisms, etc. Can you suggest particular developments of these features. **CAMERA:** (single or turret lens mount) view finder; shutter, footage indicator; loading mechanism; winding key; exposure guide; lens mount; focusing; single frame release mechanism, etc.

Design ideas must be original, practical. Mechanical suggestions must be original and contribute to the over-all simplicity and effectiveness of operation of either camera or projector mechanism. Art or design ability not essential! You don't have to be an artist to enter this competition. You may supplement your designs, drawings, or models with written explanations. You may get an artist, or designer to help you.

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Contest closes at Midnight December 31st, 1943. Awards will be announced on or before February 1st, 1944.

Do not contribute anything until you have read full particulars of the competition and signed and returned Official Entry Blank. See coupon below.

\*All War Bond amounts are at maturity value.

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## Filming an Incident

(Continued from Page 334)

Several others were chased out of bomb zones by air raid wardens who weren't used to having photographers in the way. Finally the officer in charge announced over the loud speaker that the photographers were part of the drill. One interesting part of the film shows a bomb crater situation with hydrants and water mains out and the fire department utilizing its suction hose to drain the crater and put out fires.

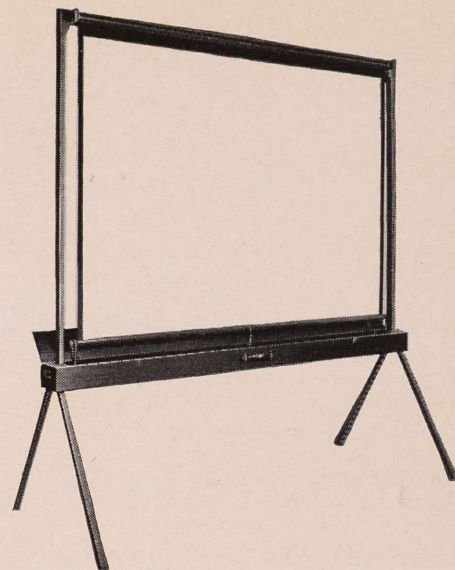
The gas incident was well photographed. The air raid wardens reported to the gas reconnaissance officers who came and made a test with their sniff-kit and pronounced it mustard gas. This brought out the area decontamination squad dressed in rubber suits and looking like men from Mars, followed by the human decontamination squad who came and took care of the victims. We wondered why one scene of first aiders putting an injured victim into an ambulance feet first always brought a laugh. We were informed that was the way dead victims were transported.

Of course, there is always one camera pest in every location and we had one that day who tried to be in every picture and mug the camera as much as possible.

Fast film was used and the photographic perfection of the picture was sacrificed for speed in catching the action.

After the film was edited and titled, it was shown to various heads of the different departments in Civilian Defense and was considered excellent as an educational picture. The mistakes were pointed out to each group so they could be prevented from making the same error.

All those who worked on the picture enjoyed it and felt they were helping in a small way towards the war effort. We know Cine fans all over the United States have been very eager to do something for their country and we hope this may suggest to others an interesting way of contributing their photographic ability to our "Home Army."



## New Non-Metal Screen

A new full line of projection screens designed to supply all civilian supply, educational and visual training needs, yet made of non-critical material, has just been announced by Radiant Manufacturing Corp. of Chicago, the major part of whose production is now going to the Armed Forces.

Portable, table, wall and ceiling screens in a variety of sizes, all with the famous Radiant "Hy-Flect," glass-beaded screen surface, will be available for immediate delivery. Many outstanding features of former Radiant lines have been incorporated again in the new line. All new models are available *without* priorities.

## S.V.E. Projectors Available For Pre-Induction Training

THE Society of Visual Education, Inc., manufacturers of S. V. E. projectors, has been granted permission by the WPB to release a limited quantity of the Model DD Tri-Purpose projectors to schools giving pre-induction training courses.

The Model DD shows both single and double slide films and 2x2-inch miniature slides in black and white or Kodachrome. It is a Tri-Purpose projector of high quality, being equipped with a 150-watt lamp, Anastigmat lens, S. V. E. rewind take-up, and is especially suited for use in classrooms or small auditoriums.

For prompt delivery, S. V. E. requests that schools submit orders with a priority rating. The automatic rating procedure under CMP-Regulation 5A may be used on orders for less than \$100 worth of equipment. Orders must be accompanied by a certification stating that the school has pre-induction training courses, signed by the officer in charge of the courses. Further information may be secured from any S. V. E. dealer or from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago (11), Illinois.

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## P.S.A. Salon

The P.S.A. International Salon of Photography has been announced for October 25 to November 13 in the de-Young Museum, Golden Gate Park, San Francisco, California. Closing date for entries is September 30. C. Stanton Loeber, of San Francisco, is Salon Director. Judges are: Floyd Evans, of Pasadena, California; Shirley Hall, of San Marino, California; Fred Herring-ton, of San Francisco, California; Jack Wright, of San Jose, California, and William E. Dassonville, of San Fran-cisco, California.

## Carlsen Promoted



**M**R. J. H. McNABB, President of the Bell & Howell Company, makers of motion picture equip-ment and optical devices, announces the delegation of T. C. Carlsen to the position of Superintendent of Parts Manu-facturing. Carlsen holds this position at the Rockwell Plant in Chicago, Illinois. He started with the company in 1927 as a tool and die apprentice, and went to assistant to the Plant Engineer, then to Chief Methods Engineer, and while in these responsible positions acquired the necessary directive ability to fill his present post.

Also announced is the promotion of Knute Petersen to post of Assistant Pro-duction Manager. He is also Wage Co-ordinator, Assistant Secretary to the Company, and Secretary of the Central Control Planning Committee.

Still another promotion is that of Harold J. Peterson to post of Chief Tool Engineer.

## Post-War Dream Camera

(Continued from Page 332)

to our movies, by proper exhibition. What then is the ideal projector like?

I don't think it's necessary to go into much detail here, as most movie makers aren't as finicky about projecting their movies as they are about filming them. Nearly everyone will agree, as in the case of the camera, that economy coupled with dependability, are the main items looked for. A precision machine with a lamp of proper brilliance to suit indi-vidual needs is a valuable asset, as is a projection lens of the correct focal length to fill the entire screen surface. Pre-war projectors were well on the road to per-fection, and there is little criticism to offer, and few suggestions to make, on that score, for the post-war product.

Well, I guess that about covers my subject of "dream" cameras and projec-tors. Whether your name is "John Jones" or "Bill Brown," I happen to be Jim Oswald, and if our views coincide . . . all well and good. If not . . . each one is en-titled to his own opinion. Whether or not the manufacturers will lend ANY of us an ear in designing their future cameras and projectors, remains to be seen. At any rate, we can DREAM, can't we?

## DeVry "Movie News"

No. 1 of Volume XV, DeVry "Movie News" is just off the press. Its 12 pages are packed with interesting pictures, comments and data pertinent to Audio-Visual Education.

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## Nude But Not Lewd

(Continued from Page 344)

Maurine, who looks a great deal like Greer Garson, and has the same striking coloring of red hair, green eyes and fair skin, has very definite ideas of what she wants to do.

"I'd rather do nudes than anything else," she says. "Of course, as I've already told you, they're not commercial. But I've an idea—call it my ambition, if you will."

Maurine's ambition, if she ever has enough money to do exactly as she pleases—and she promises herself that one day she will—is to do books of nudes. Of all things, she wants to do the mythologies of the world.

For years she has longed to do them. The Greek mythology, the story of Adam and Eve, the Icelandic sagas, folklore of all nations.

"Wouldn't it be wonderful," she asks, her green eyes alight, "to see those things really take form and come to life? Nobody has ever done just that. It would be a thing of rare beauty, and, I believe, be a definite contribution to the culture of the world."

"Of course, it wouldn't be easy finding the right type. What an undertaking! But, big as the task is, I mean to try it some day. Meantime, I jot down notes and catalogue as I go along—so I'll be ready for the opportunity when it comes."

We certainly hope for Maurine's sake—and our own—that those promised mythologies and fables see the light of day, via her trained camera. I've already got some of my favorite stories to suggest. And I can see myself now walking down Hollywood Boulevard scanning faces—and forms—of all passers-by for a possible Apollo, Passas Athena or Aphrodite. To say nothing of Siegfried, Thor and Brunnhilde!

Life, after chatting with Maurine, will never be the same.

## New Slides For Plane Identification Kit

**A** SUPPLEMENTARY unit of 15 new aircraft silhouettes in 2x2-inch miniature slides for FLYING magazine's Aircraft Identification Kit, recently announced by the Society for Visual Education, Inc., is now ready for distribution to the hundreds of users of this kit.

The aircraft and the numbers assigned to them in the kit are: 113. Hawker Typhoon IB. 114. DeHavilland Mosquito. 115. Boeing Clipper ("314"). 116. Lockheed-Vega Ventura. 117. Lockheed Constellation. Three individual silhouettes on separate slides show side, bottom and front views of each type of aircraft.

## Home Movie Previews

(Continued from Page 345)

In other words, the complications involved in trying to keep projector in perfect synchronization are beyond the average projectionist who might be called upon to use the film. This limits its use to the few amateurs who might have the proper equipment and who would be willing to spend the time necessary to experiment and rehearse the synchronization. Hence, in the opinion of this reviewer, the film has little actual commercial value.

Sound-on-film is the only practical way to present this kind of a subject, and the extra cost of recording and printing the projection dupe would be offset by wider possibilities in distribution. Incidentally, the central Boy Scout organization now has a good commercial 16mm. Kodachrome film, made for

the same purpose, and is sent anywhere for FREE use. This reel is along the same lines as "SPIKE" and presents a lot of competition.

The above sounds discouraging, but this film could have wider use if the makers would re-cut it as a silent, and insert appropriate titles. In such case it would be best to shorten the several long scenes showing the Scout leaders talking.

Most groups or organizations before which such films could be shown can get any number of industrially sponsored entertainment films free of charge. Hence, they are seldom interested in paying a fee for viewing a film. Such sponsors send out films and paid professional projectionists. A film on the Boy Scout movement, either sound or silent, would have little income possibilities, and should necessarily be sponsored by headquarters, who could distribute it nationally.

## CLASSIFIED ADVERTISING

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16 MM. SOUND PROJECTORS for immediate delivery. We have a few Bell-Howell, Ampro, Victor, and DeVry 16mm. sound machines, factory re-conditioned, available. Write for description and prices. Also available, Bell-Howell 2000-foot reels, Royal and President tripods, Victor Model 4 cameras, Bell-Howell projection lenses, projection lamps for all slide and motion picture machines, Bell-Howell Turret 8 cameras, Revere 8mm. cameras, as well as screens. CAMERAS: 8 mm. Bolex, new, with Laack 1.3 lens, \$250.00; 16mm. Agfa, variable speeds, 3.5 lens, very fine, \$39.50; 8mm. Bolex, new, with 1.9 lens, and 1½-inch f:3.5 lens, \$285.00; Bell-Howell Companion with wind-bak, 3.5 lens, very fine, \$55.00; LENSES: 1½-inch Cooke for 8mm., \$75.75; 1½-inch Dallmeyer 1.9, new, \$75.00; 1½-inch Eastman 4.5 for Model 60, \$39.50; 2-inch 3.5 Hugo Meyer, like new, \$49.50. PROJECTORS: 16mm. Bell-Howell Diplomat, new, \$229.50; 16mm. Bell-Howell Showmaster, like new, \$199.50; Bell-Howell Model 57, 500-watt, very fine, \$59.50. WE ALSO HAVE A FINE STOCK OF ROLL FILM AND PLATE CAMERAS, MINIATURES, AND GRAPHICS. NATIONAL CAMERA EXCHANGE, Established 1914, 86 So. Sixth St., Minneapolis, Minn.

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**HISTORICAL NOTE**—Back in 1923, having perfected "safety" film—making classroom projection practical—Kodak made available 16-mm. movie cameras and projectors . . . and shortly afterwards pioneered a program of teaching films for schools.

**P**UT yourself in the boots of one of these young men. You've been accepted for the Army or Navy. What do you know about this war of 2,000-horsepower aircraft motors . . . Bazookas . . . submarine detectors?

Our Army and Navy Commands realize this lack of experience. They know that you may go up against battle-wise troops or ship crews or flyers.

They have done the worrying for you. They will turn you out a better man—

more competent in the use of your weapons, abler to take care of yourself—than any "trainee" who ever went before you.

TRAINING FILMS are a great and growing part of their system. The Army and Navy have made thousands.

Don't get the idea that you're just "going to the movies," though. These movies are different. Each teaches you to do a part of your job in the Service—do it exactly right.

Maybe it's how to dig a foxhole. Or inflate a rubber life raft. Or take down and reassemble a 50-calibre machine gun. Or—bake a batch of bread . . .

In an Army and Navy made up

largely of "specialists," thousands of films are not too many. (Kodak is a major supplier of film for these pictures—one big reason civilians are not getting all the film they want.)

You'll see battle, in these training movies. You'll hear it—to make your new life and work "second nature" under all conditions. *You'll be hardened . . . ready to "dish it out and take it" . . . up to 40% sooner because of Training Films.*

\* \* \*

After this war is won, you—and millions like you who have learned so much, so easily, through training films—will want your children to learn the Arts of Peace this way.

Teaching through motion pictures and slide film—steadily growing in importance during the twenty years since Kodak made its first teaching films available—will really come into its own . . . Eastman Kodak Co., Rochester, N. Y.

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# Who will design the **BEST** postwar camera ?



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Universal's stirring tale of Axis espionage aboard the "Bombay Clipper" will hold you on the edge of your seat. Approved non-theatrical locations should team this full length feature with a selection of "shorts" from the Filmosound Library's collection of thousands of professionally made films. The coupon below will bring complete catalog and recent supplements.

OLD PROJECTOR LAMPS must be returned with your order for new lamps. The bases are made of critical material and have real value.

**You will...** in fact, you're designing it *today* . . . you *have* been ever since you shot your *first* movie scene! You wished for a better viewfinder, perhaps . . . or wanted an "8" with a turret head . . . or a speedier camera that would *get* a scene before it was gone forever . . . or an easier-loading camera . . . or . . . the list is endless.

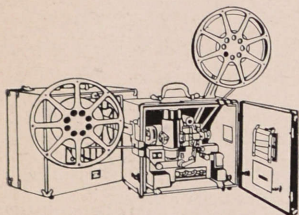
These *hopes*, multiplied by thousands, became realities in Filmo Cameras . . . *famous* realities like the "Positive" viewfinder, drop-in loading, built-in exposure calculator, turret models with interchangeable lenses and matched finders, the unique film speed governor, and a host of other *practical* operating refinements. Thus, *your needs* . . . your increasing *skill* . . . have long been a vital force in Filmo Design.

And during all these months while our entire production has been helping win a war, you haven't stopped thinking about the *new* things you want in your *next* camera . . . and B&H Research hasn't stopped *interpreting* your hopes in logical, workable, necessary improvements.

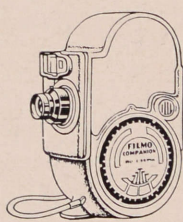
Those improvements *will be* a part of the **BEST** postwar camera . . . the camera *you* are designing *now*.

It will be a Filmo Camera . . . made by Bell & Howell Co., Chicago; New York; Hollywood; Washington, D. C.; London. *Est. 1907.*

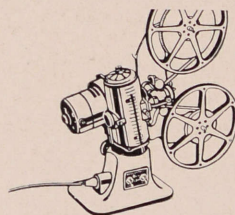
## GUIDEPOSTS TO FINER MOVIE EQUIPMENT AFTER VICTORY



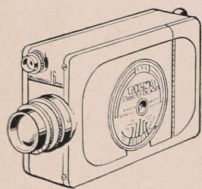
Filmosound V. . . 16mm. Projector



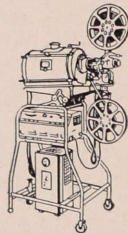
Filmo Companion 8 Camera



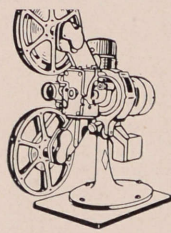
Filmo Master "400" 8mm. Projector



Filmo Auto Load 16mm. Camera



Filmoarc 16mm. Projector



Filmo Master 16mm. Projector

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